CENTURY 21

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No 1 SPRING 1992 £1.95

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Thunderbird 2 22"	£ 185.00	B
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All orders should be sent by letter to :
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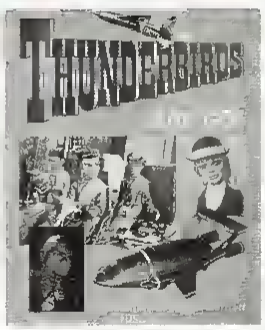

Thunderbirds Are Go ! Brand new, just published, 96 - page John Mamott large - format paperback detailing all aspects of the series - characters, craft, episodes and behind the scenes ! £ 9.99 + £ 1.95 p&p.

The complete *Episode Guidebook* 180 pages chronicling each *Thunderbirds* episode and, indeed, all the others from series by the studios of Gerry Anderson - *Twizzle* (1958) to *Dick Spanner* (1987)! Lots of photos, many in colour. £ 8.99 + £ 2.75 p&p.

Thunderbirds novel No. 1 £ 2.95 + 50p p&p.
Thunderbirds novel No. 2 £ 2.95 + 50p p&p.
Captain Scarlet novel No. 1 £ 2.95 + 50p p&p.

It's Thunderbirds Century Modelling Manuel Hardback, large format, book from Japan (Japanese text) featuring sensational full colour photos of finished models and how to create them. Not for youngsters - an enthusiast's delight only ! £ 29.95 + £ 3.50 p&p

T-SHIRTS & CAPS

All shirts are of good quality cotton and fully licenced. The sizes quoted are for adults "small" should be O.K. for youngsters, especially if they like 'em baggy !!! The caps are adjustable, but not suitable for tiny tots.
Each T-shirt is £ 9.95 + p&p.

1) *5,4,3,2,1* - artwork design of Tracy boys on white.
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Postage & Packing
£ 1.25 for the first video ordered, 90p for each thereafter.

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No Strings Attatched themes - *Thunderbirds*, *Parker Well Done* as well as *Joe 90*, *Captain Scarlet* etc. CD £ 5.95, Cassette £ 3.95. Both plus p&p.
Postage & Packing - 85p for the first CD, 60p for each thereafter. 75p for the first cassette, 50p for each thereafter. £ 1.25 for the first LP, 75p for each thereafter.

CENTURY 21. ISSUE 8. SPRING 1992

The issue of Century 21 you're holding at the moment is a little different from the ones you've received to date. A magazine takes time to mature, and Century 21, we feel, has been doing just that over the past two years... maturing.
During that time we've built up a team of extremely talented and dedicated contributors who spend much of their 'spare' time burning the midnight oil on our - and your - behalf and uncovering new facts on our favourite television programmes and the people behind them. Thanks to their continued efforts we can now offer more articles per issue than we have to date... but that poses a problem. If you look through this issue you'll find less TV 21 material than we've carried in the past, but far more in the way of exclusives and detailed information on the worlds of Gerry Anderson.
What we intend to do with the TV 21 material in future is to vary the number of pages per issue to accommodate some of the really hot stuff our people are sending us. How do you feel about this? I know that, in the past, opinion has been divided over the inclusion of the TV 21 strips. Would you mind receiving less than 12 pages of strip per issue if we're in a position to bring you more news, or do you like things as they are?
Read this issue then let me know - I'll publish the results next time.
Finally, I know it's February, but the year is still young, so a Happy New Year to you all, and a special hello to old mate and long-time Anderson fan Doug Pelton who currently holds the 'I've-been-waiting-for-a-reply-from-Mike-Reccia-for-two-years-now' award. Thanks for the kind words on Century 21, Doug, hope this official mention makes up for the lack of communication from Clayton-le-Moors!

Mike Reccia, Editor.

P.S. I do get round to 99% of your letters in considerably less than forty-eight months, so keep 'em coming!

The opinions expressed in the articles and features in this magazine are those of the individual contributors and are not necessarily shared by Century 21.

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NEWSDESK

VIRGIL TRACY...FOUND.

You may have seen reports in the press or heard something on BBC Radio 1, as in late January an appeal went out for information concerning a wanted man - one Mr Virgil Tracy. It seems that casts from the faces of the original Thunderbirds Tracy puppets were missing Virgil It was thought someone somewhere just might have rummaged around the waste skips at the Slough studios during the time Thunderbirds was made and acquired something as a souvenir!

Well, it all seems to have paid off as the Slough Express newspaper contacted Christine Glanville in early February and set up a meeting with a Slough man who was a 10-year-old in 1964/65. Yes, you've guessed it - casts from Virgil's face and even one from Kyrano were located and, as Gerry Anderson himself said, "The family is nearly back together again."

WOLVERHAMPTON EXHIBITION AND 1992 CONVENTION

Plans continue for Wolverhampton Art Gallery's Gerry Anderson Exhibition, scheduled to run from June 20th to August 29th, 1992. When first discussed, the exhibition was seen as being the ultimate Anderson experience, being principally centred on Philip Rae's amazing collection, now bolstered by his acquisition of the Alton Towers former exhibits, together with contributions from expert fan modellers and even Garry Anderson himself. It was hoped a major sponsor could be found to inject much-needed finance into the project but the chances of this now seem remote and the organisers are in deep discussion as to what approach should now be taken.

We can all look forward to the Convention - FAB 1 - scheduled for August 8th and 9th to tie-in with exhibition. More details of what promises to be a marvellous event can be obtained by sending an s.a.e. to FAB 1, 15, Fullers Court, Exster, Devon, EX2 4DZ.

ITC & POLYGRAM UPDATE

Jill Finch at Foresight Communications has kept us fully briefed about ITC video releases. By now the Space: 1999 titles have been released, but there is more excitement to come as March 9th sees the long-awaited arrival of Fireball XL5 on the video launch-pad. Two tapes will be available with simply delightful sleeves - Volume One: Planet 46, Hypnotic Sphere, Planet Plutonia and Space Magnet. Volume Two: The Doomed Planet, Plant Man From Space, The Sun Temple and Space Immigrants. Recommended retail is £8.99.

For fans of ITC Productions, the same release schedule sees the first two tapes of The Persuaders - Volume One: Overture and The Old, The New and The Deadly. Volume Two: Five Miles To Midnight and Take Seven. Price is £10.99. Completing the March line-up is William Tell, The Legend Begins - a twintape pack featuring The Emperor's Hat, The Hostages, The Assassins, The Boy Slaves, Landslide and The Raid. Price is £14.99.

Any thoughts that ITC's enthusiasm for releasing their archive material might be waning is kicked well and truly into touch with news that April, May and June will see new titles on sale. Despite what you may have heard from other sources, Jon Keeling of ITC Home Video was at great pains to kill off rumours that Supercar would not be released beyond Volume Three. No such decision has been taken by ITC and they have no reason to consider this an option. The schedule is:

April 13th: The Saint Volume 3, Supercar Volume 3.

Mid-May: One or two volumes of The Protectors, the second Sapphire and Steel, the third Robin Hood (which is likely to be a single tape rather than a twin), and the third volumes of both Danger Man and Randall and Hopkirk.

Mid-June: Under consideration are Department S and more of The Persuaders, William Tell and Fireball XL5.

April 13th: Space: 1999 Vol 3: The Last Enemy and Mission Of The Darians.
Space:1999 Vol 4: The Troubled Spirit and Space Brain.

April 27th: The Champions Vol 1: The Beginning and The Invisible Man.
The Champions Vol 2: Operation Deep Freeze and A Case Of Lemmings.
The Saint Vol 3: The Scorpion and The Death Game.
Clopps castle (which was made by many ex-Anderson stalwarts) Vol 1: Spring Is Sprung, It's a gift, The Bruda Banger, A Champion for Tizzibel and Caught In The Act.

When asked about whether we will ever see The secret Service on video, John Keeling was positive. "It's very much in our plans, but we are in danger of overkill in the amount of material we release; there's only so much people can spend on this type of entertainment. It's highly unlikely you'll see it before the autumn or even next year, but the Secret Service is definitely much in mind."

BBC CONFIRM STINGRAY IS GO!

Following reports in the national press concerning the BBC's scheduling of Stingray sometime this May, Century 21 contacted Heather Clarke who proved a very helpful source of information as the BBC's Thunderbirds Publicity Officer. She was pleased to confirm that Troy and crew will follow after Thunderbirds has finished its run, though there might be a few weeks between the two. It was thought that the series was more than likely to inherit the Friday BBC 2 slot but exact scheduling is, of course, not known at this stage.

Rumours persist that a run of the original Star Trek series was destined to take over from Thunderbirds, but Heather knew nothing of such plans. We speculate it's not beyond the bounds of possibility, though. As we go to press the 50-minute episodes are followed by 25-minute episodes of Doctor Who. The concept of 50-minute Star Treks being followed by 25-minute Stingrays is not difficult to envisage - we'll have to wait and see!

Just when the BBC will show Thunderbirds again has also been much discussed. There have been various tales of it being shown again almost straight away on BBC 1 or that it will begin again just before Christmas. Heather Clarke tells us, "I can't say when Thunderbirds will run again, it really is much too early to say, but an immediate re-run is very unlikely." As to reports that Captain Scarlet will also appear on the Beeb, again nothing definite. "We bought Thunderbirds, it proved very successful, so we took up our option on Stingray. We're always looking for good entertaining programming, so anything is possible!" reported Heather Clarke.

CONGRATULATIONS, SIMON!

Century 21's special Features writer Simon Archer is busy preparing major projects relating to the Gerry Anderson story. As we go to press, he is putting the finishing touches to the script for a lecture series entitled 'An Evening with Gerry Anderson' that will tour a total of 25 venues around the UK beginning in April.

In addition, Simon has begun work on the official biography for Gerry Anderson. No date has yet been set for publication.

STAR FORCE GETS THE GREEN LIGHT FOR LIFT-OFF

Last issue we reported on Gerry Anderson's proposed new series G-Force. This time round we've some exciting news beginning with the fact that the working title for the project is now Star Force, possibly to avoid confusion with the similarly titled Japanimation series. Quite literally on the same day as this news is prepared the contracts will be signed that will signal the beginning of a whole new era for Gerry Anderson's career - his first television series produced as cell animation.

Pre-production has already begun on the 13 half-hour adventures, which has already undergone some format changes to those mentioned last issue and in Anderson's FAB magazine. Gerry Anderson commented: "This happens with any production - format and designs are revised and, in our case, will continue to be revised." In what is described as a natural evolution of concepts and designs, we understand the format now includes a distinctive 'alien' aspect to it.

Series writer has been named as Tony Barwick, whose contribution to Gerry Anderson series from UFO to Terrahawks is well documented. The Director is Phil Littler and Producer is Bob McKie. Executive Producers are Gerry Anderson and Adam Shaw. Steven Terrahawks Begg is working as hardware designer and, as you read this, artists and voice artists are being selected, though no names under consideration are available as yet. It is expected it will be 18-21 months before the series is complete.

All scripting, voice recording and layouts will be done in the U.K. All animation will be done in either St. Petersburg, Moscow or both by Videofilm Corporation, who we described last issue as the largest company of its type in the former Soviet Union and eastern Europe. They are also that continent's largest video distributor and, from mid-1992, will have a broadcast centre in Moscow from which they will launch their all-Union TV Channel.

Century 21 will keep you posted as to developments on this new series which sees Gerry Anderson once again involved in science fiction episodic television - great news, we're sure you'll agree! Gerry has promised to keep us fully informed as the excitement mounts!

LAVENDER CASTLE - THE MOVIE???

Whilst this project has been submitted to a major ITV contractor, and Gerry Anderson awaits developments, the Russian contributors to Star Force have made it plain they want to make a Gerry Anderson movie - and Lavender Castle might well be the idea to take their fancy. We understand the target audience for the concept would remain the same - the very young. As usual, we'll keep you up to date.

GERRY ANDERSON...ON TOUR.

Gerry Anderson is 'on the road' during April and May (see our Simon Archer story) with what can only be described as an audio/visual extravaganza! In what promises to be a fascinating evening Gerry will talk through his career right from Twizzle to the present day and show a fascinating variety of film clips and slides accompanied by music and sound effects in an exclusive behind-the-scenes look at how our favourite shows were made.

The dates arrangeged are as follows. We have listed the telephone numbers of the venues as we are not too sure, as we go to press, with whom you should reserve seats. We're sure the venues themselves will know by the time you read this.

Saturday 18 April. The Albion Theatre, St Albans 0727 - 861078
Sunday 19 April. Torquay Riviera, Torquay. 0803 299992
Tuesday 21 April Ferneham Hall, Fareham. 0329 824860
Wednesday 22 April Arcadia Theatre, Llandudno 0492 879771
Thursday 23 April The Venue, Borehamwood 081 953 9872
Friday 24 April Poole Arts Centre 0202 670521
Saturday 25 April Assembly Hall, Tun'ge Wells 0892 532072
Sunday 26 April Winter Gardens, W. Super-Mare 0934 634820
Tuesday 28 April Embassy Centre, Skegness 0754 68444
Friday 1 May Princess Hall, Aldershot 0252 27671
Saturday 2 May Maidstone Hasslette, Maidstone 0622 53922
Sunday 3 May Lewisham Theatre, Catford 081 690 2317
Friday 8 May Civic Centre, Port Talbot 0639 883141
Saturday 9 May Theatre Royal, Lincoln 0522 685505
Monday 11 May Civic Theatre, Mansfield 0623 663086
Tuesday 12 May Bradford Theatre, Bradford 0904 628991
Friday 15 May The Barbican, York. 0904 628991
Saturday, 16 May. Thameside Theatre, Stockport 061 330 2095
Wednesday 20 May. Pavilion Theatre, Worthing 0903 39999
Friday 22 May De Montfort Hall, Leicester 0593 551502
Saturday 23 May. Wyvern Theatre, Swindon 0739 535534
Tuesday 26 May. Alexander Theatre, Birmingham 021 643 5536
Friday 29 May. Leisure Centre, Brentwood 0277 229621
Saturday 30 May. Civic Centre, Bedworth 0203-3313169

GERRY ANDERSON INTRODUCES HIS FAVOURITE THUNDERBIRDS MOMENTS FOR VIDEO AND FRENCH TV!

Having now released (more or less) all the episodes of Thunderbirds on video in the U.K. Polygram Video have looked through all 32 episodes and called memorable highlights from the series to be represented on four new documentary-style video titles. Gerry Anderson filmed special introductions on 10th and 11th February and also included some background information as to the making of the series, along with a variety of anecdotes and recollections to be included in the tapes.

Kim Turberville of Indigo Productions is the producer of the tapes with long-time Anderson enthusiast Graham Dixon serving as director. Kim said, " We are hoping to have the tapes out for spring, hopefully to tie-in with Gerry's tour and whilst we haven't particularly settled anything yet, we are looking at subject matters such as 'famous rescuss', 'famous heroes', 'famous machines and gadgets' and 'favourite villains' for our titles.

On February 12th. Gerry linked up with his old friend Jimmy Franchon to shoot some special footage for a screening of his classic shows by French TV station Canal Plus.

FAREWELL TO PAUL MAXWELL.

It is with great sadness that we have to report the passing of actor Paul Maxwell just prior to Christmas, 1991. For fans of Gerry Anderson productions he was seen in the Subsmash episode of UFO and voiced Paul Travers in Thunderbirds Are Go, amongst other more minor roles. It is as the voice of Colonel Steve Zodiac that we will best remember Paul and the dashing edge he gave to the character simply by adding his distinctive tones to the part.

We are gladdened that many of us met him at Fanderson 90, finding him a charming and most interesting guest. Paul was seen very recently in the first TV Heaven presentation on Channel 4 as Steve Tanner, the American serviceman who married Elsie in vintage 1960's Coronation Street. In the same show were the opening titles to Captain Scarlet, in which Paul voiced Captain Grey.

PHOENIX-LIKE FANDERSON SEEMS VERY MUCH GO

Was it really 11 years ago when Century 21 publisher David Nightingale travelled down to Pinewood Studios to meet up with Gerry and many others to create a brand new Gerry Anderson fan club, eventually called Fanderson? Well, yes it was, and it's very fair to say the club has gone through some ups and downs ever since. Current Chairman Chris Bentley summed that all up in his succinct review of Fanderson in the 1991 Convention brochure, but it is to the future the club is now looking, rather than casting an eye over the proverbial shoulder.

Not wishing to cast aspersions on any previous effort made by the club over recent years, this, dare I say "friendly rival" publisher has been astounded by the quality of work going into the new-look club and principally, its magazine (because mere newsletter it ain't!) As well as regular freebies and club paraphernalia, members receive four issues of FAB which seems to come out in-between issues of Century 21. So if you subscribe to this here little journal and join the Club, you'll be constantly updated as to what is happening throughout the year.

MERCHANDISE NEWS

PLAQUES AND MOBILES

Phantasia Products of Halifax have produced self-adhesive Thunderbirds name plaques of TBs 1, 2, 3 and 4 and FAB 1 which are supplied with a sheet of rub-down lettering enabling them to be customised by adding your own name or message. Each plaque is approximately 10" long and is priced at £4.95. Also £4.95 is a Thunderbirds mobile from the same company featuring all the Thunderbirds. Prices include postage and packing from Phantasia Products, Unit 10A, Brunswick Park, Brassey Street, Halifax, W. Yorks.

NEW THUDERBIRDS DIECASTS

Tony James of Comet Miniatures had exciting news for us just as we were going to press - Matchbox are to release all-new Thunderbirds die-cast models in October of this year! Four blister packs, each featuring superb artwork by Steve Kyte, will be produced together with a boxed 'Rescue Pack', again with Steve Kyte artwork. The diecasts themselves are of TB 1, TB 2 with TB 4, TB 3 and FAB 1. The colourful Rescue Pack will contain a full set of the new models. Tony, will, of course, be stocking these at the Comet Miniatures address featured elsewhere in this mag.

THUNDERBIRDS - THE NEW MERCHANDISE

You may have seen it listed elsewhere, but for the first time Century 21 brings you the latest list of who's doing what in the Thunderbirds merchandise line. Of principal importance are the range of die-cast toys being produced by Matchbox but these won't be available until October of this year. Have they missed the boat? "Not so," say Matchbox, who report their first production runs have already nearly all been sold!

On the publishing front, John Marriott's Thunderbirds Are Go book is now out, proving a good read but not quite the definitive item we were expecting. In it he lists some of our own Engals postcards as quite rare. See our in-house ad. on the inside front cover and you'll see both the book and all the postcard sets are available from us!

Also out at the same time are the Ravette Thunderbirds comic albums. Featuring classic Frank Bellamy artwork from TV Century 21 and such items as Graham Bleathman's marvellous cutaways from the Fleetway Thunderbirds comic, they're good value at only £3.99 each (Engale have them on Mail Order - postage and packing (UK only) is 75p for one, £1.25 for the pair).

Only problem is, of course, that some of

Continued on page 14

The Gerry Anderson Story

PART FIVE — **STORY AND PICTURES BY SIMON ARCHER**

After two hugely successful series of Thunderbirds, Gerry Anderson had no doubt in his mind as to the choice for his next production - a third series of the cult Sixties science fiction puppet show.

At his Oxfordshire home, Gerry told me recently how he listened in astonishment as TV guru Sir Lew Grade informed him that the Thunderbirds era had come to a close.

"All our planning was geared towards a third series of Thunderbirds and that it would continue for a long time.

It was only when I went to see Lew Grade at the end of the second series that he shook me by saying he really wanted something else. This came as a very serious blow to the organisation."

Grade was of the view that a brand new TV series would sell better than a continuation of an existing series.

With more than 200 people still employed by his organisation, Gerry was very conscious of the problems that he might face if their success was not going to continue. "As we came towards the end of each series, I tended to think in advance, thus aiming for continuity in employment."

Gerry's first thought for the follow-up to Thunderbirds came while the International Rescue stories were still in production.

Foremost in his mind was the plan to reduce the size of the puppets' heads.

"To be honest, I was forever being unkind to Bob Bell by going to 'rushes' and saying 'Why can't you get the props right. Here we have three people sitting outside a cafe and the tables are too small,' or the opposite. It took us quite a long time to realise that in the early days, before we switched to electronic mouth movement, that the size of the heads was dictated by the amount of room inside each head.

We suddenly realised that we had puppets that were out of scale. Many people have said that they saw them as caricatures. They were, but not intentionally."

The follow-up to Thunderbirds, Captain Scarlet and the Mysterons appeared on our screens in 1967.

"I can't remember exactly how the concept for the series came about, but I do recall thinking how nice it would be if, in a child's mind, an everyday article was not necessarily what it appeared to be." From an early age, Gerry wanted to own an "old, beaten-up vehicle" with a V8 engine under the bonnet.

With Captain Scarlet came the opportunity for Gerry to once again see his aims and dreams become 'reality'. As with Supercar, Stingray, and Thunderbirds, people, places and objects were to be hidden and disguised.

When devising concepts, and in particularly philosophising over character names, he tended to choose fairly straightforward surnames, like Mr Brown, Mrs Green or Miss White. This is where the Spectrum concept originated. "If you say a name long enough, like Metro Goldwyn Mayer, then it becomes acceptable to all concerned. On that basis the names for Captain Scarlet and later Joe 90 came about."

Captain Scarlet and the Mysterons tells the story of the battle between the Mysterons, unseen aliens from Mars, and Spectrum, protectors of Planet Earth. Captain Scarlet, the show's hero, is rendered 'indestructible' after a failed attempt to 'mysteronise' him in the first episode.

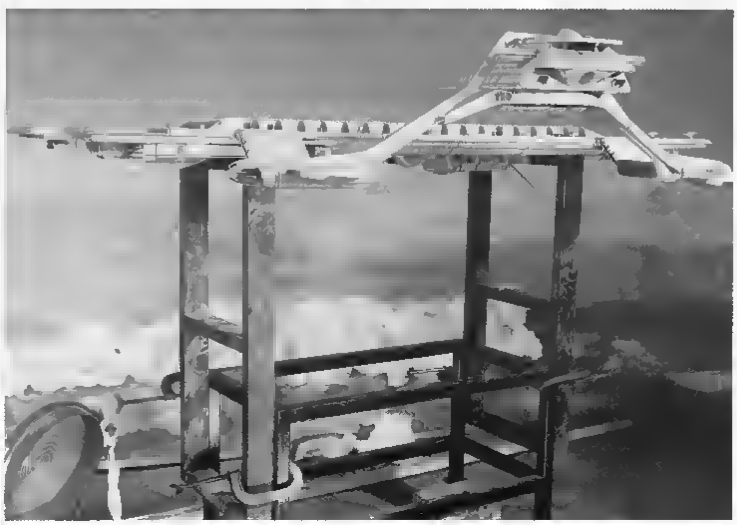
TV actor Francis Matthews, already famed for his lead role in the BBC 1 Sunday night detective series, Paul Temple, was auditioned for the 'voice' of the new show's star.

"He told us that he could do a number of voices, including Cary Grant's. Obviously, that was our choice."

This series saw Canadian actor Ed Bishop joining the line-up of stars to provide a character's voice. Gerry auditioned him at a music studio. "I was in the monitor room, unable to hear the artist, when I heard this wonderful rich voice which Ed describes as 'wall to wall corporate'. It registered instantly and we soon agreed that he should provide the voice of the co-star Captain Blue." The major difference between the Captain Scarlet series and its predecessors was, as already outlined, the reduction in size of the puppets. "I still wonder about the wisdom of this decision," reflected Gerry. "The puppets' heads were reduced in size to make them in proportion with the rest of their bodies.

"The problem was that exact and precise movements became more vital than ever and that caused us terrible difficulties. Walt Disney said after creating Snow White in perfect human form that he'd never repeat that mistake and I still have doubts about whether or not we did the right thing." It was this new difficulty in operating smaller puppets that lead Gerry to consider alternative methods of operation. "It wasn't a case of moving to a new technique, more a case of incorporating it with the existing methods. Basically, if you have a perfectly formed miniature being, then you expect it to move as realistically as a human being.

"It was this problem that lead to the puppeteers experimenting and they suggested that for the close-up shots, where the puppets are looking from left to right or up or down they could control them from rods beneath instead of wires.



The huge Cloudbase miniature from Captain Scarlet and the Mysterons

"I was always paranoid about control wires. If you are a puppet person and you have a genuine interest in the history of puppets and so on, you accept the control wires or strings. Since I was not a puppet person, I always viewed it as just bad film making. A puppet shot to me was just an unconvincing special effects shot. It lacked credibility or believability and I was always trying to get rid of them.

"From that point of view, it was always sheer joy to see a close-up without any wires. The movement with rods is much more positive anyway. You can get a bead to go from A to B in one swift, clean move. To try that with wires, well, first of all there is the heartache of getting the wires straight before filming, then there is the delayed reaction from the time the puppeteer moves the controls, together with the danger of the move over-running and overshooting the mark."

By this time, Gerry had formed his own organisation, Century 21.

Toys, records and general merchandising were a major global success and two comic papers, TV21 and Lady Penelope, had been launched in association with the News of the World group. These pulled in a combined weekly sales figure of 1.25 million, a first for UK comics and as yet unmatched.

His latest series took on an additional marketing approach. The theme song was sung by the Spectrum pop group who appeared on several TV shows in 1967 including Bob Monkhouse's Golden Shot, which was given a Captain Scarlet theme for that particular show.

Captain Scarlet ran for 39 episodes and was not considered for a second series. "It didn't have the huge success of Thunderbirds. We had also learnt our lesson by that time not to gear everything up to one series. As far as I can recall, I didn't expect it to go on, I simply went to Lew and asked 'What's the next thing you want us to do?'"

It was during the filming of the second International Rescue film 'Thunderbird 6' that Gerry embarked on the next puppet series - Joe 90.

The lead character is a nine-year-old secret agent who lives with electronics engineer Professor Ian McClaine.

McClaine is the inventor of a machine that is capable of transferring brain patterns from one person to another. As the recipient of the brain implants, Joe is launched on a series of secret missions. Gerry's inspiration for this series is linked directly to innovations in communications that were taking place early in his film career. "I remember when I was a sound editor on feature films, and magnetic recording was just coming in. I was obviously fascinated by the way that you could record and then, by high magnetic fields, line up all the contents of the emulsion so that you virtually wiped it and put a new pattern on it.

I remember thinking if only it were possible to record pictures as well as sound magnetically." Some time later, he was reading a magazine feature detailing how the human brain is controlled by minute electrical impulses and how thoughts are stored electrically. This kicked his mind into overdrive. "I started toying with the possibilities of erasing the storage of the human brain and if that were achieved, how it could be possible to record the patterns of the brain, store it and transfer it to another brain.

"If you have the perfectly formed miniature being, you expect it to move as realistically as a human being."

A rod-controlled Captain Scarlet puppet

I was really likening it to magnetic recording, erasing and transferring from one tape to another. That was really the basis for the idea for the Joe 90 series."

Gerry was pleased with the series, but, by this time was beginning to feel that the magic of the puppet series was beginning to evaporate. "Thunderbirds was the high. I think that, as important as characterisation is, the sheer action and adventure of that series was unbeatable. It had a tremendous production value."

He openly admits that by the time it came to producing Captain Scarlet and Joe 90, he was becoming obsessed with pictorial perfection and moving away from the good healthy action stories.

Joe 90 ran for 32 episodes and filming took place on the five sets at Century 21's Slough studios.

Gerry's last Supermarionation series was The Secret Service, made in 1969.

Continuing his quest for perfecting the puppets' movements, he decided to use real humans for several of the scenes that required movement.

"This was first triggered by my obsession that the puppets were unable to walk."

At one time Gerry considered making the whole series live action, but the cost was prohibitive for two reasons - he still ran a large puppet studio and secondly full size sets would have been needed.

Comic actor Stanley Unwin, master of the 'Gobbledegook' language was chosen to double for a puppet in some of the complex location scenes.

"I simply adored his work at the time. I loved watching him, he was terribly amusing. As far as I was concerned Stanley Unwin came first and then the idea had to accommodate him. It wasn't that the story called for someone who could speak Gobbledegook. It was a question of how could we fit him into a storyline."

Secret Service was the first of the puppet series to be set in the present day. Gerry was looking for the most unlikely setting for a secret service agent to operate from and settled on a church in the quaint English countryside.

Gerry faced another shock when he received Lew Grade's reaction to the pilot episode. As soon as Stanley Unwin launched into his Unwin-speak, Lew Grade jumped up from his seat shouting for the lights to be switched back on in the viewing theatre. He then turned to Gerry and said 'Cancel it! I don't want any more of them made! They will never understand it in America.

Production was immediately halted on the 13th episode. The completed episodes were screened in the Midlands (and on Granada TV - Ed.) only. Reflecting on Grade's decision, Gerry commented. "The sad thing is that in fact some years later, an American comedian used the same gag in the States and became quite famous." Abruptly, the string of puppet series that entertained children and adults alike in the Sixties came to an end. The puppet studios were closed down, together with the toy and publishing companies. "We did take as many people as possible with us, something that not many producers, particularly in Hollywood, would do. But, inevitably there were a lot of casualties."

While the final puppet series was in production, Gerry's team was also busy working on a live action feature film, Doppelganger, which proved to be the beginning of a new chapter of 'live action' productions in his pioneering film career.

Dear Mike,
Have you seen the two Supercar videos released by ITC yet? I have and they have stood the test of time better than I expected. The puppets are noticeably cruder than in Fireball XL5 - i.e.: no moving eyelids, etc , but the stories are quite adult and Supercar looks great. I dug out my only Supercar annual dated 1962 which was written and drawn by Sylvia Anderson and Eric Eden. The cover reads 'introducing Super R' and shows Supercar flying away from its Nevada Desert base alongside which is sitting an enormous spacecraft on a launching rail (!!) with the name 'Super R' emblazoned on its tail fin. Within the annual several stories are linked with the theme of developing 'Super R' - a spacecraft designed by the Supercar team and capable of exploring the solar system (incorporating a special hold for Supercar). The last story details Super R's unexpected trip to the moon piloted by Mike Mercury and Professor Popkiss - i.e.: Masterspy had sabotaged the restraining bolts on the launch rail causing the rocket to take off in what should only have been a test of its motors. I presume this was the initial concept from which Fireball XL5 was developed.

Keith Ansell, Great Barr, Birmingham.

Looking at the annual in question, Keith, I'd say Super R is most definitely Fireball XL5 in its infancy! The rear engine assembly and fin arrangement are almost identical to those on XL5. Ed.

Dear Mike,
I have been reading with interest the letters complaining about the content of Century 21 magazine. My only reply is be glad that you have this much!

Living in the United States and being an Anderson fan is almost a curse. There is almost nothing available commercially. If we get publications like Century 21 and S.I.G. they are always months late. I was three to four issues behind during the whole run of S.I.G. As far as Action 21 goes I have the first three issues and that's all.

Now that it is possible to buy directly using a credit card things may be a little easier but there are still things I can't get. I could buy as many videos through the ads as I wanted but unless I get a UK VCR I couldn't even watch them. Even then I'd need an adapter to run the VCR on US current!

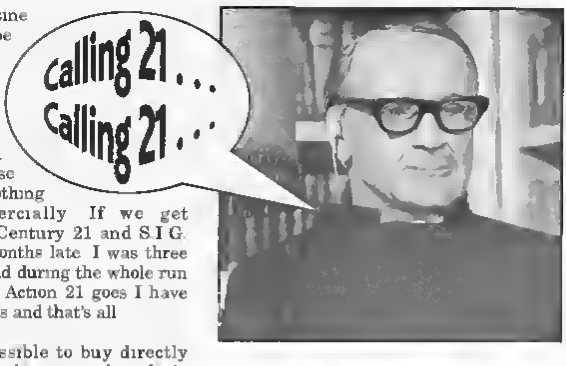
It's always been this bad. I, as an example, have never seen Captain Scarlet, Terrahawks or Joe 90 - they just weren't shown in my area. I have always thought Indianapolis was somewhat of a major market but apparently not. We got all the others but if you had any idea how much I would like to see just one episode of Thunderbirds or UFO again you'd be surprised.

Appreciate your magazine, UK Anderson fans, it's really the only tie that we Americans have with the world of Anderson.
Steven Prange, Indianapolis, Indiana, USA.

Dear Mike,
Many thanks for producing a first rate magazine which I have just become acquainted with.

I was wondering if you could help me identify an actress who was an extra during the second season of Space: 1999. In 'The Dorcons' episode she was the long-haired brunette Maya changed into to evade the Dorcons to no avail in Main Mission, and in 'Immunity Syndrome' she was one of the original landing party members. I've always had a crush on her, and if you could provide a photograph with your response it would be appreciated.

In closing I would like to know if there are any plans to make available the music (original) soundtracks of any Gerry Anderson productions. The only one I have in the States is that of the first season of Space: 1999.



D.L., California, U.S.A.

Your mysterious brunette does not appear in the cast listings we have for the episodes in question. However, I'll turn her over to P.W.O.R. and see if Martin and Lynn can track her down. If future soundtracks are released you'll read it in these pages. Ed.

Dear Mike,
Hello from America! My favourite Anderson series is Fireball XL5 and I have several enquiries on the subject, so to the matter at hand:

First of all, a Fireball graphic novel would be excellent, and Keith Ansell, if you're reading, I take my hat off to you for your suggestion. Brilliant! I urge you to consider it. As for considerable technical problems - how hard can that be? You basically have to gather every Fireball strip you have and put a cover on it. You could even make it the same size as the Century 21 magazine. Hardback would be nice but I'm sure fans would settle for soft. Colour would also be nice, but if not black and white would suffice. Adding my voice to Mr. Ansell's - why not give it a try?

Any chance of 'I wish I was a spaceman' being re-released on 45 rpm records (or in any form whatsoever, for that matter)?

I recall a black and white Fireball strip being run in some comic before TV 21 featured it (could this possibly be the Neville Main strip Mr. Ansell mentioned?). If I recall correctly this comic had the Milky Bar Kid on the back and a pretty impressive colour Supercar strip in the middle of it. The Fireball strip was eventually bumped by a Doctor Who strip and migrated to TV 21. I don't remember the name of this comic - is there any possibility you will reprint any of these non-TV 21 Fireball comics?

I would request more Fireball articles - they seem few and far between because, I suspect, the series is not as popular as Captain Scarlet or Thunderbirds, although you do manage to feature a picture somewhere in each issue. As to future articles, here are some hints: a Paul Maxwell interview (the voice of Steve Zodiac), the inspiration behind the creation of the Steve Zodiac puppet, how Fireball was designed and was Venus based on an actual person - say Sylvia Anderson, for example?

Finally, reading the XL5 strip in C21 # 4 was like a breath of fresh air. Fantastic! Euphoric! I've read letters saying dump

the comic strips. I say don't! I enjoy the absolute hell out of them - they are the highlight of your magazine! Please reprint another Fireball strip in the near future or at least give me some idea of when the next one will come out!
Long life and prosperity
Dave Sheridan, Gorydon, Indiana, U.S.A.

We will be covering the Fireball years - and answering some of your questions - in the next part of our exclusive interview with Christine Glanville. We'll also be featuring some never-before-seen shots taken by Christine during production which should make you very happy, Dave - see the back page of this issue for a tempter! Additionally, Keith Ansell has produced a magnificent and very comprehensive guide to the Fireball series which will be published by us in some form in the very near future. As to printing all the Fireball stories together in hard or softback form, the considerable technical difficulties we mentioned in an earlier issue with regard to TV 21 material are caused by the fact that many of the strips were published across the centre spread in the comic as one-piece artwork. When trying to reproduce these across normal pages you have to 'cut' the artwork down the middle, straight through the illustrations, and then try to match the two halves together. This can be a nightmare in the case of the Fireball strips, which were never published across the centre spread, this problem does not exist. The question we are faced with is a commercial rather than a technical one - i.e.: the initial outlay in publishing and marketing the book versus the actual demand for the publication. In other words, would we recoup our initial costs? As a modest operation, this is the factor that, at present, holds us back from publishing books such as the one you suggest..but keep subscribing folks and who knows?! Ed.

Dear Mike,
Please find enclosed photographs of the backs of the Anglo confectionery cards **(mentioned by Mark in issue 6. Ed.)** When completed the dimensions are as follows UFO - 24" x 171/2" (610mm x 435mm), Captain Scarlet - 201/2" x 27" (520mm x 690mm)
Mark Gardner, Worcester (Photography by Chris Kelly)

Anyone out there got a pic' of the backs of the Joe 90 cards to complete the collection? Ed.

Dear Mike,
I'm very much a Captain Scarlet nut but, being born in '66 I missed it all the first time round, so I'm trying to catch them all on video!
I've a suggestion for Century 21 I hope you won't mind me offering? The Captain Scarlet biography that was printed in issue 5 was great! So how about biographies of the same type (with date of birth and background information, etc) for all Gerry Anderson's characters? How about biographies of grandma Tracy, Brains, Captain Ochre, Dr Fawn, Symphony Angel, etc ,etc ?

Also, funnily enough, back in my school days (mid 70's) I had a teacher called Tony Barwick The Captain Scarlet script-writer, Tony Barwick, was never a drama teacher, was he? No, I don't suppose so!
G.E March, Newcastle

We would be pleased to print biographies and pic's of many of the principal characters if there is enough support for a regular feature of this kind. Howzabout it readers...write in with your comments. Ed.

Dear Mike,
Firstly, as a Thunderbirds fanatic, issue 7 was truly a 'special' issue-fantastic stuff!

Secondly, I am putting together a reasonable collection of spin-off novels and annuals from Gerry's various series and would like to elicit the help of other Century 21 readers in the South-East If they would write to me at the below address with addresses of booksbops where Anderson literature can be purchased at reasonable prices I will attempt to put together a definitive list which I hope will be helpful to fellow collectors
Tony Johnston, 10, Stanhope Road, Sidcup Kent, DA15 7HA.
Thanks for your letter. Tony. Century 21 contributor Austin Tate has compiled an extensive guide to Anderson reading which we will be publishing in a future issue. Courtesy of Keith Ansell, we also have a superb guide to Countdown/TV Action comic to complement the one we carried on TV 21, which will also be seen in our pages this year. Ed.

Dear Mike,
Having been amazed by the enthusiasm and detailed knowledge of your readers about all things Anderson, I hope that both you and they can be of some assistance to me.

I am currently researching material concerning the Scottish Isle of Arran, hopefully in preparation for a mountain biking article From the distant mists of my childhood I seem to recall a story involving Arran being run in the original TV 21 comic

If my memory serves correctly, it was a Lady Penelope cartoon story in which she solved some mystery or other by following a trail of clues across the island and which went on for about six or so weeks

I've looked in various specialist comic and magazine shops but to no avail and after reading the latest issue of Century 21, I thought that you could
possibly help me, I'm interested in anything that might be useful - the dates and availability of the relevant issues, where they might be found, or even just photocopies of the story pages All offers are welcome and I can best be contacted at weekends or in the evenings on 081-531 0558

Thanks in anticipation of your help and keep up the good work for a world without enthusiasts would be a very grey one.
Tony Macklin, Walthamstow, London

Thunderbirds yhe comic is now featuring Lady Penelope and the strip may will turn up in that publication. Ed.

Letters to the Editor to be addressed to:Michael Reccia, 57, Lynwood Avenue, Clayton Le Moors, Near Accrington, Lancashire, England. BB5 5RR.

Best Wishes
from
Christine Glanville
Alan Tracy
Scott Tracy
Tin Tin

CHRISTINE GLANVILLE

PART 1
An Interview by Simon Archer

Watching Thunderbirds on the TV is a new experience for Christine Glanville, chief puppeteer for the block-buster 32-episode series. It's the first time she's seen it!

All that she saw of the series at the time were the 'rushes', the raw footage minus sound, music or explosions.

"I never got to see the finished shows at the time," she explains, "but I can now say that they are very, very good. Much better than I ever thought they might be."

Like many of her colleagues from the Sixties, Christine lives in rural Buckinghamshire, a short distance from where our Supermarionation heroes were created.

She nostalgically recalled her role in the Anderson puppet productions recently when she invited me to her comfortable village home.

Christine takes time out from her work to read her favourite magazine!

From Twizzle to Terrahawks, from Cliff Richard and The Shadows to Dire Straits, this former Halifax lass was there - closely involved with the creation, production and bringing to life of many of the Anderson screen stars.

"As a child, I was always interested in anything to do with art. I used to make peep shows with theatrical scenes in shoe boxes, with a hole in the front and coloured tissue paper on the top and, of course, little cut-out characters."

Christine was an only child, with imaginary playmates. "I had my quota of those. Not that I was ever deprived of friends. The house was often crawling with children! I didn't like stories or anything of that sort, but I did draw a lot."

On leaving school at 14, she went to art college because, she said, "there wasn't anything else that I could do!"

With the outbreak of war and just one year into her studies, Christine was evacuated. She returned to find that her teachers had been called-up and this lead to yet another move to a different college for a further year.

"My parents didn't believe that I was getting a good enough grounding in drawing and took me away from there. I was then evacuated to Halifax, my birth place. The art school there was very good, and I gained excellent training in anatomy and life drawing."

It was only a short time later that Christine's father became ill and this meant another move, this time to Toynbee Hall, in London's East End.

"This was a brilliant place and I learnt as much there as I've ever learnt anywhere. So you see, my education was quite a hotch-potch... but that was the war. I was very lucky to get the education under the circumstances."

Christine's next move was into the ATS. Throughout her war service she studied art and was stationed at Elstree Studios.

This was to be her first contact with the film industry. "We used to eat in the set for the film Jamaica Inn, which I liked the idea of."

Christine was offered a job by a member of the educational department at Elstree when the war was over, but, surprisingly perhaps, she didn't follow the offer up.

"I ended up in the film industry anyway so I must have been fated - it was the way I had to go!"

Posted to Didcot, Christine worked with a group of four others, building and touring army exhibitions up and down the country. "I had a very weird war effort, aside from the art training!"

Later Christine worked on the setting up of a de-mob centre at Olympia.

"The general we reported to believed that we were not getting enough publicity for our work and decided to stage an outdoor exhibition in a car-park at Croydon!"

The team set about building a miniature African village to increase public awareness of the remote jungle activities of this particular section of the British Army.

On leaving the Army, Christine had visions of becoming a commercial artist, but the newspaper industry had not recovered from the war years, and, as was the case with so many industries, jobs were kept open to those who had been on war service.

While Christine was away, her parents had

Reg Hill lines up a shot for Torchy

Dusty and Tex Tucker

become interested in puppetry and had met the owners of a puppet theatre in Chiswick. It was here that the young ATS girl began what was to become a career in a world of miniature people.

"It was a professional theatre, although it didn't make much money. But, I realised that there was a lot more to puppetry than I originally thought as my parents were only amateurs.

"I stayed with the theatre for two years. The puppets were wonderful.

"John Bickedyke, the owner of the Ebor Marionettes, as they were called, was a professional sculptor and his wife, Dot, was a brilliant operator. Working with their puppets and staging plays and variety shows was a very, very good training. Dot was one of the best operators at the time."

The next perhaps logical progression for Christine was to start making puppets herself.

Watching over her father building his own puppets at home in the evenings, she would often challenge his efforts.

One day he decided that he couldn't take any more criticism from his daughter and snapped 'OK, if you think you can make them any better - then go ahead!'.

Christine was soon to prove the better modeller and her father conceded victory.

"I made a number of puppets and, rather then leave them hanging on our picturerail, I started staging childrens' shows."

It was through a puppeteer friend, Joy Laurie, that Christine was introduced to Gerry Anderson in the late Fifties.

Joy had experience of TV work and whenever she needed extra help, she called on Christine.

In 1957, she worked on her first Anderson production Twizzle, the story of the young lad with the extending legs.

"The puppets were quite good at the time. But, even though Joy had TV experience, the puppets themselves were made for stage use. When the audience are sitting 40ft away, there is less need for attention to detail. You don't see all the subtleties of carving. There was less attention to detail for close-ups,so they were not that well finished off - they didn't have to be."

Filming took place in a large mansion, now converted into flats, on the flood-threatened banks of the River Thames at Maidenhead.

While the studios were located in a large ballroom, the various offices and cutting rooms were located upstairs. "One greenhouse formed the workshop, while another formed the scenery store.

Christine took over Joy's role for the next series, Torchy the Battery Boy. Now she was responsible for building the puppets, a process that took place in the garage of her parents' home.

"I like to think that these puppets were more advanced than their predecessors. Gradually we were introducing more detail.

The heads were better finished, even though they were made from plastic wood and in some cases papier-mache!

"My father did the basic cutting out of the wood. I finished the heads off and my mother dressed them in the kitchen."

The eyes and lips of the early TV puppets were operated by thumb movement.

It was during this series that Gerry Anderson devised the method of using automatic lip-sync and two unimportant characters were made to try this out.

Christine recalled with a wicked giggle the search for a suitable material to cover the gap between the lip and the chin of the puppets.

"We considered leather to begin with, but then decided that rubber would be ideal, but we couldn't find any thin enough - except the obvious choice - condoms!"

Her father was despatched on a shopping spree around the chemists of Maidenhead for a big supply of the vital component. But, the idea didn't work. The paint would not adhere to the ruhber. So, it was back to the drawing board!

By this time, the TV puppeteers had recognised that they were pioneers in their work. Predecessors like Muffin the Mule were simply stage performances filmed for TV. Now television puppets had arrived.

The work of Gerry and his team was quite different in many other ways too. "Gerry is a film man. He thought of everything in film terms. This was the difference. All the feature film techniques, cuts, close-ups were used. We were very conscious of this." Twizzle was the most memorable of the first two Anderson productions for Christine. "Having moved from stage work straight to television, I was so impressed with everything. The volume and quality of the scenery used was amazing. The amount of hardboard that was cut up without too much worry impressed me!

"The amount of time spent on a shot to someone who is fairly new to the business was quite startling. The fact that you could cover up your mistakes and do it again was a bonus. When you are working in the theatre and you make a mistake, everyone sees it. By the time it came to Torchy, we accepted it all."

With Gerry's next series, Four Feather Falls, came further technological advances for the puppeteers with the introduction of lip-sync to control the mouth movements and dialogue of esch puppet.

"This was very good for us puppeteers. It meant that we didn't have to concentrate on the spaces between the dialogue and didn't have to learn the dialogue quite so much. At the expense of the action, we could concentrate more on the puppet movement."

Monitors were also introduced for the puppeteers to follow the movements of the characters on strings six feet below them. "After a few days we had got accustomed to the new technique. It was so much easier than peering over the bridge with no view of the puppets' faces. It's much easier to find eyelines this way."

Christine is not ashamed to admit to prefering to see the action reversed on the monitor screens, a policy adopted for all future Anderson productions.

The puppeteers had little say in the creation of the individual puppet characters. For the early productions they were presented with drawings by a cartoonist, following a brief from the "bosses".

Four Feather Falls was primitive but very good in Christine's view. "It had a lot of character each episode contained a song, presented differently each time."

No Western is complete without a horse or two. Working with a four-legged puppet was a nightmare for the puppeteers. "It was awful. None of them walked properly. It was not easy coping with four legs instead of two.

"They were very difficult to work, except when Tex Tucker was seen on horseback and the close-up only showed the body of the horse which rocked gently."

Christine was undeterred by any competition, such as the Woodentops, at the time. Simply because she didn't own a TV set at the time. "I didn't know what else was on."

The significant move into science fiction delighted Christine. "It was a great thrill to move to fantasy as this is what puppets are good at.

"Puppets are very good at doing things that humans can't do. Speaking purely as a puppeteer, science fiction seemed a very good choice. It was getting away from stereo-type acting."

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** In Issue 9 of Century 21 Christine recalls her involvement on the sets of Fireball XL5, Stingray and Thunderbirds.*

More fun from the Four Feather Falls era

DIRE STRAITS "CALLING ELVIS"

Behind the Scenes Special Part 2

Memories of 25 years ago came rushing back to puppeteer Christine Glanville last summer when she was invited to make puppets of the international hand Dire Straits for their pop video 'Calling Elvis'.

Christine was among several key members of Gerry Anderson's original team who were reunited in Shed 3 at Pinewood Studios to produce puppets and sets for the Top 20 video that has a strong Thunderbirds link.

Others who received the call from Gerry included art director Bob Bell, modeller Peter Holmes and craftsman Bill James.

Christine made the puppets of lead vocalist Mark Knopfler and keyboards player Alan Clark.

"The director Steve Baron wanted them to be like the Thunderbird puppets," she explained.

The puppeteers modelled the puppet heads on photographs, shot from the side and front, that were specially provided.

Christine was not happy with the pictures provided of Knopfler as he appeared to look "miserable". She went away and viewed a video of a 'live' performance of the band only to find that he came alive on stage!

In her puppet interpretation of the rock star she admits to having "cheered him up a bit".

As with so many earlier puppet productions, the Anderson team worked to tight deadlines and called in special outside services for various components for each puppet. The eyes were made in Hemel Hempstead, the mechanisms came from Witney, one of the wigs was made in Banbury and the bodies were made in Wales. "It was only at the last minute that it all came together!" said Christine.

Several original casts were used for moulding some of the Thunderbird characters, including Jeff Tracy.

At one stage, Gordon and Alan Tracy puppets were due to be made, but, only weeks before shooting, it was decided that library footage would be used.

Filming took place at a London studio, located under a railway arch. "The director was very pleased with the results. It was marvellous, just like a big ego trip for us! Steve Baron said 'This is great, I didn't know puppets could do this sort of thing!' We had some very good operators and one in particular who operated the drummer. He was absolutely spot on - there was a big round of applause at the end of his sequence."

Christine moulds the head of Mark Knopfler.

Final preparations are made for the head to be attached.

Final adjustments are made to Mark Knopfler's stage footwear.

Mark Knopfler - ready to take centre stage!

Brains re-emerges fron recent insurance TV advertisements, to make a guest appearance in the video.

A new head for the Jeff Tracy puppet, together with a new set of clothes.

The bodies of all the characters are lined up on the windowsill of Shed 3 at Pinewood Studios

Above: Dire Straits, as they appeared in their summer 1991 top 20 hit 'Calling Elvis'

Continued from page 5

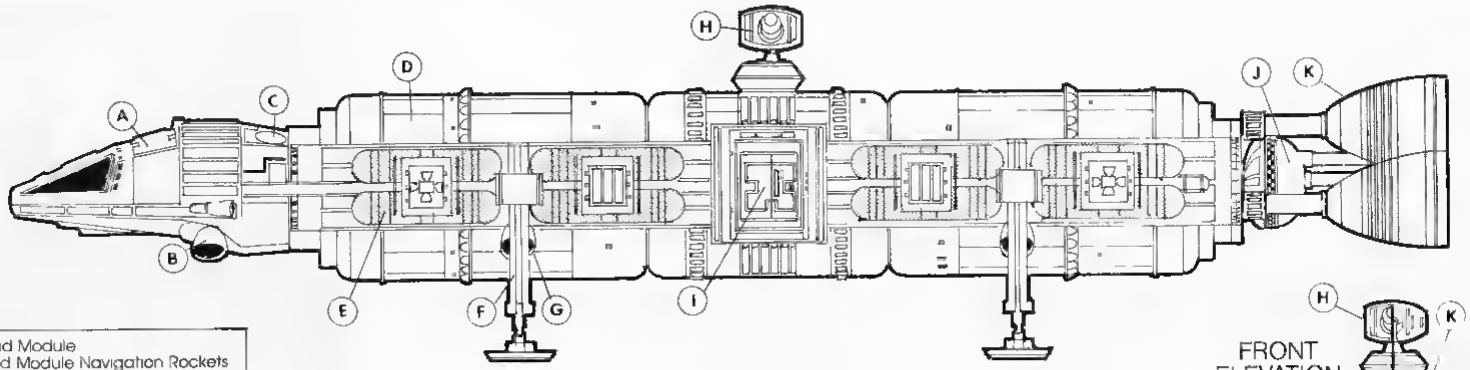
this material has been seen recently in quite a few places - our own Action 21 and Century 21 as well as the fortnightly comic Add to this the fact that some of the pages simply do not lend themselves to being bound in a graphic novel type publication and , for the serious fan and collector, you've got a slight problem

Not wishing to appear churlish, our own designers pulled back from producing Action 21 as a line of graphic novels (the original idea) in favour of a monthly (ish) magazine as we knew that if you tried to reproduce centre-spreads designed to be seen as such, only across two separate pages bound in a thickish book, some of the speech balloons and descriptive panels would be lost down the middle, which is what has happened with the Ravette books' Still, the reproduction is good and in full colour - need we say more!

Adam Leisure Ltd. LCD Games - Hand-held and table-top
Amerang Ltd 24 plastic model kits.
Athena International Posters and Postcards
Bluebird Toys U K. Ltd. Board Game (look out for this one!)
Boxtree Ltd. Four 24-page picture storybooks
Butterkist Ltd Popcorn.
Byford Hosiery. Mens and Boys socks - to supply all retail outlets of Marks and Spencer
Cherub Ltd Boys pyjamas Nigbtwear Briefs and Vests - only to supply Dunnes, Tesco, Mothercare, GDP, Childrens World, Adams, Debenhams and B H S
Comet Miniatures Mini metals and construction kits of Thunderbirds 1 and 3 only
Courtaulds Leisurewear Knitted Sweatshirts, Knitted Joggers, Shell Suits, Swimwear, T-Shirts, Cycle Shorts and Vest Tops - to supply Marks and Spencer only
Cown De Groot Toys Childrens Outfits, Bum Bags, Wallets, Back Packs, Satchels and Sports Bags - to supply all retail outlets excluding Marks and Spencer
Dema International Ltd Glass Tumblers
Dufort and Sons Plastic Moulded Badges
Kros Products Ltd. Sports Bottle, Lidded drinking cups
Fleetway Editions Fortnightly comic, Poster Magazines and Summer Special Comic
Funday Times Single Page full colour comic strip
Gemma Designs Ltd Greetings Cards, Gift Wrap and Party Invitations
Grandreams Ltd Annual, Colouring, Activity, Dot-to-Dot, Cut-Out, Paint and Trace, Magic Painting, Mystic Pencil, Shaped Painting Books and Painting/Activity Play Packs
Grosvenor Of London Solid and Liquid Soap, Bubble Batb, Batb Salts/Grains/Cubes, 3-D Moulded Figure Bubble Bath, Moulded Character Heads (for use on bottles only), Toothbrush Holder, Talc, Shampoo and Shower Gel
Harry James Ltd Ceramic Mugs, Fridge Magnets and Money Banks
Highgrove Stationary Organisers, Notebooks and Pads, A-4 Pads, Chpboards, Pens, Fibre Pens, Pencils, Pencil Cases & Tins, Collectors' Tins, Document Wallets, Poster Art, Erasers, Pboto Albums, Exercise Books, Sketch Pads, Scrap Books, Ring Binders, Lever Arcb Files, Reporters' Notepads, Rules, Pencil Sharpeners, Writing Pads, Notelets, Address Books and Birthday Books
Humbroll Ltd. Latex Modelling set.
James Nortb Footwear Boys Hardsole Slippers 3-D Weld - 3 to 12 years Woolworths only
Licensed Clothing Int T-Sbirts, Sweatshirts, Basaball Caps - to supply retail outlets excluding Marks and Spencer
Lyonns Bakery Milk Chocolate-coated Baby Rolls
MV Imports & Leisure Skateboards
Pic Toys (1990) Ltd. Paint By Numbers Stencil Sets and Play Panels
Meridian Southern Boys Knitted Briefs & Vests - 3-12 years Woolworths only
Pirelli Footwear Hard-soled Slippers - 3 years plus Canvas Footwear - 3-12 years To supply Mail Order and all retail outlets exc Marks and Spencer, Woolworths, BHS and Penneys/ Primark
Pugh Berry Imports Boys Knitted Pyjamas - 2-12 years To supply Woolworths only T-Shirts, Sweat Shirts, Jog Bottoms, Jog Suits and Shorts - 3-12 years. To supply Littlewoods, mail order, wholesale and independent retailers only
Ravette Books Ltd. Two 64-page graphic albums
Scaneven Personalised Door Plaques
Sevans Models Figure construction kits (12" or 13")
Spearmark Int Ltd Lunch Boxes, Mugs, Bowls, Plates, Vinyl Placemats, Beakers, Cutlery, Sandwich Boxes, Drinks Flasks and Tumblers
Tayto (NI) Ltd. Crisps and Savoury Snacks
TDP Textiles Ltd Boys Pyjamas - 3-12 years. To supply all retail outlets excluding Dunnes, Marks and Spencer, Mothercare, Debenbams, Adams, BHS, GDP and Tesco Lycra Swimwear - 3-12 years To supply all retail outlets excluding Woolworths, Marks and Spencer and BHS Boys Knitted Briefs & Vests - 3-12 years. To supply all retail outlets excluding Marks and Spencer, BHS, Woolworths, GDP, Mothercare, Adams, Debenhams and Tesco
Titan Books Episode Guidebook and Novelisations
Trebor Bassett Confectionary Bars, easter Eggs, etc
Tyco Toys (Belgium) Viewmasters, Stereocards and Gift Sets
West Coast Trading Co Ltd. 3-D Sbaped Alarm Clock of TB 2
Weston Hyde Products Wallcovering and Borders
Zoon Ltd Digital and Analogue Watches Table Alarm Clocks and Wall Clocks

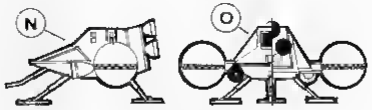
Positive Track

Aug. 18th., 1991 Granada Tonight David Nightingale featured in Blackpool's Thunderbooks shop discussing series merchandising
Sept. 25th., 1991 Granada Night-time Shows Journey To The far Side of The Sun. *PTs Paul Bloxam, Liverpool.*
Oct. 18th., 1991 First Reaction, Channel 4 Arts programme stars Lady P and Parker discussing the virtues of the Bentley Continental R, ending with Parker persuading Penelope to buy one in pink with reg no FAB 2 *PT Charles Curtis, Norwich*
Oct. 29th., 1991. Smiley's People' Radio 4 David Graham appears as Mr Murgatroyd
Oct. 28th. - November 2nd., 1991 Out Of Order. The Theatre Royal, Nottingham Wanda Ventham appears in this play starring Donald Sinden and Michael Williams
Oct. 31st., 1991 The Hunger Channel 4 This vampire film starring Catherine Deneuve and David Bowie also features Shane Rimmer
Nov 1st 1991 Clochemerle BBC 2 Comedy stars Roy Dotrice (Cmmdr Simmons- Space 1999.)
Nov. 3rd. Family Pride Channel 4. Gabrielle Drake joins cast of this new soap
Nov. 8th., 1991 Meteor BBC 1 Martin Landau stars
Nov. 16th., 1991 The Lords Of Disciplins BBC 1 Film features Ed Bishop *PTs our own Martin Hutchinson, Bolton, Lancs.*
Nov. 16th., 1991. South Wales Echo Page 7 consists of colour pic' of the boys from Thunderbirds - FAB, the next generation and a small notice of the stage presentation.
Nov. 17th., 1991 Wales On Sunday page 11 consists of colour shots - Brains naked!, Scott, Penny and Virgil, and pic's of Barry Jones (Barry the bodybuilder) building Thunderbirds puppets *PTs Colin Campbell Cardiff*
Nov. 18th. 1991. A Movie Starring Me Radio 4 Ed Bishop again stars, this time in a radio play
Nov. 19th. 1991. The Philanderer Hampstead Theatre Barry Morse appears in G B Shaw play
Nov. 19th. - Dec. 7th. 1991 The Price Haymarket, Leicester Coronation Street meets UFO in this play by Arthur Miller Sylvia Simms directs, Roy Barraclough (Alec Gilroy) and Ed Bishop star
Nov. 21st., 1991 Canned Carrott BBC 1. George Sewell appears each week as the boss of Jasper Carrott in the spoof cop sketches 'The Detectives' *PTs Martin Hutchinson, Bolton, Lancs*
Nov. 22nd. 1991 Coventry Evening Telegraph Features article on Ed Bishop 'Why I'll never leave Napton, by UFO star Ed' plus two pic's. *PT Dick Tomblin, Coventry.*
Nov. 23rd., 1991 Bolton Evening News lists five facts about Thunderbirds TV Show
Nov 24th., 1991 The Return Of The Pink Panther BBC 2 Catherine Schell (Maya) and John Blundall (Cmdr Zero) star.
Nov 24th., 1991 Putting On The Glitz, Mayflower Theatre, Plymouth Show features George Sewall and David Healy
Nov 28th., 1991 Stanley and the Women. ITV. First episode features Shane Rimmer as Morton Fendig
Nov. 29th., 1991 Stage and Television Today reports that from March 16th , 1992, 'Charley's Aunt' begins a nationwide centenary tour at Blackpool's Grand Theatre Stars include Gabrielle Drake *PTs Martin Hutchinson, Bolton, Lancs*
Nov , 1991 Fortune's always hiding (the fanzine that turns misery into an artform) West Ham Fan Magazine shows photograph of Jeff and Penny on the cover. In speech balloon Penny asks 'Can International Rescue save the Hammers, Mr Tracy?" to which Jeff replies "You must be joking. Try Mission Impossible" *PT's C Hodge, Wimbledon.*
Nov - Dec. 1991 The Man From Uncle BBC 2 One of this season of films features Robert Easton ('Phones in Stingray).
Dec. 2nd., 1991 Oates After His Fingers Radio 4 David Graham appears as Hendrix in this radio play.
Dec. 5th., 1991 GMR (Greater Manchester Radio) carries report on lack of Thunderbirds toys Item includes one Martin Hutchinson (described by Brains as 'quite a character', 'the best in his field')
Dec 1st. 1991 - Feb 8th , 1992 Cinderella, Theatre Royal, Nottingham George Sewell is Baron Hardup *PTs Martin Hutchinson, Bolton, Lancs.*
December 7th., 1991 Pro 7 (German satellite channel) Gabrielle Drake plays 'Sarah' in episode of The Champions PT Chris Wood. Lncs
Dec. 9th , 1991 Telly Addicts BBC 1 final the adventure round Clip of Thunderbirds (the Mighty Atom) with questions To which organisation do the heroes belong; Which Tracy (spelt wrong) brother is missing - Scott, Virgil, John, Alan? (They got it wrong), Who was the villain? Corresponding clip for the other family was Stingray with questions What phrase do we hear at the beginning of each episode?, Name the underwater enemies of Troy and Co, Who was the evil ruler of Titanica? Both families played their Telly Test Card, but only the Stingray family got all of the questions correct *PT Martin Hutchinson Bolton, Lancs*
Jan 4th.,1992 Scottish Daily Record under 'Pick Of the TV Week' lists Dick Spanner alongside Dynasty and a Survival Special *PT Robert Reid, Falkirk*
Jan 7th., 1992 Spender. BBC 1 Spender's buddy 'Stick' is in prison on his bunk whistling a tune. His cell mate says quick as a flash " "Four Feather Falls", to which Stick replies "How did you know that? No one remembers Four Feather Falls except for Gerry Anderson!" *PT Tony Johnston, Sidcup Kent.*



A-Command Module
B Command Module Navigation Rockets
C-Secondary Antenna
D-Main Crew Compartment
E External Fuel Tank Assembly
F-Landing Gear
G-Landing Rockets
H-Primary Antenna Assembly
I-Main Hatch and Embarkation Module
J-Reactor
K-Main Thruster
L-Secondary Access
M-Sensory Unit

N-Scout Craft-Profile
O-Scout Craft Front Elevation



Drawing by Frederick Barr

SCALE 10 20 30 40 50 FEET

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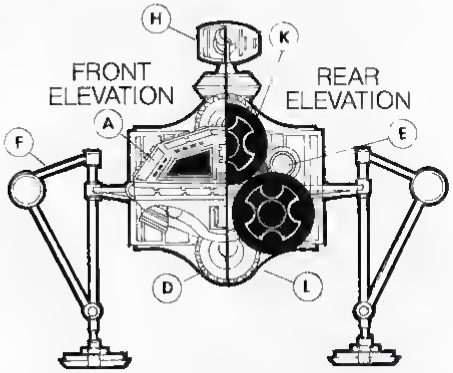
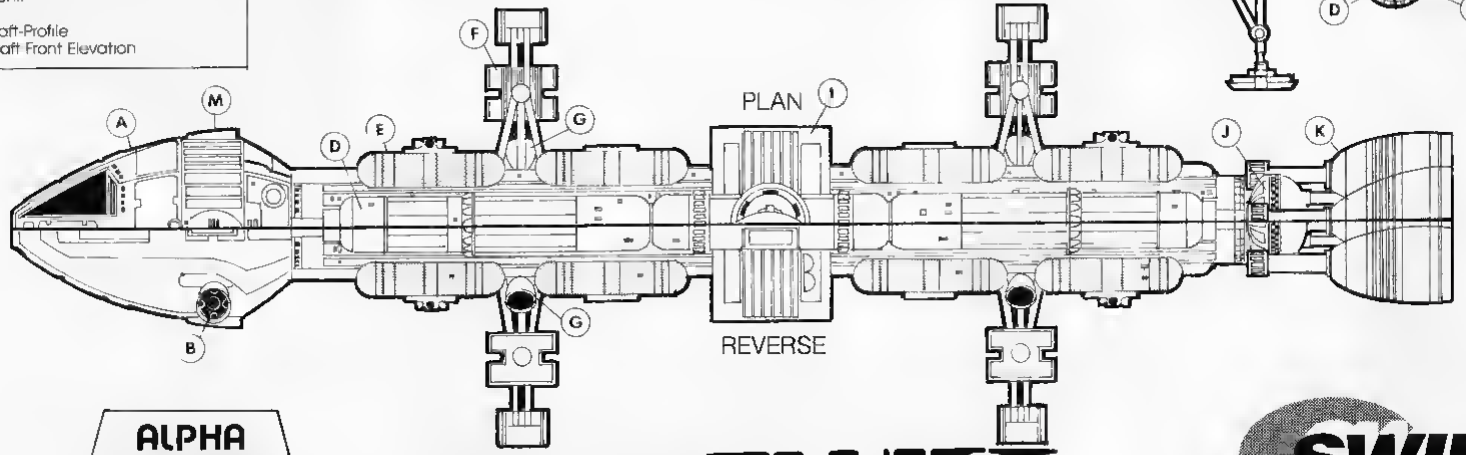




ALPHA MOONBASE

SuperSWIFT

Conceptual Schematic

SWIFT

YEAR TWO

By Chris Bentley and Luke Davis

REGULAR CAST

Martin Landau - Commander John Koenig (1-20, 22 24)
Barbara Bain - Dr Helena Russell
Catherine Schell - Maya
Tony Anholt - Tony Verdeschi (1-10,12-24)
Nick Tate - Alan Carter (1-7, 10, 11, 13, 14, 16, 18, 19-21, 23, 24)
Zienia Merton - Sandra (Sahn) Benes (1-3, 12-14 ,16-20)
John Hug - Bill Fraser (1, 7, 9, 11,14 , 15, 22, 23)
Anton Phillips - Dr Bob Mathias (1, 2)
Jeffrey Kisson - Dr Ben Vincent (5, 6, 12, 13, 16-18)
Yasuko Nagazumi - Yasko Nugami (5-11, 21)
Sam Dastor - Dr Ed Spencer (21-23)
Alibe Parsons - Alibe (22-23, 24)
Sarah Bullen - Kate (1-3, 5, 6, 11)
Annie Lambert - Operative (8, 9, 10)

CREW

Executive Producer - Gerry Anderson
Production Executive - Reg Hill
Producer - Fred Freiberger
Associate Producer - F Sherwin Green
Technical Director - David Lane
Lighting Cameraman - Frank Watts B S C (1-6, 8-10, 12-14, 16-20, 22-24)
Brendan Stafford (7, 11, 15, 21)
Production Designer - Keith Wilson
Special Effects Designed and Directed by Brian Johnson
Music by Derek Wadsworth
Production Manager - Donald Toms
Casting Director - Lesley de Pettitt
Editor - Alan Killick (2, 4, 6, 9, 14, 17, 18, 24)
Mike Campbell G B.F.E. (1, 3, 5, 8, 10, 11, 13, 16, 19, 20, 22, 23)
Alan Pattillo (7) Bill Blunden (12)
Archie Ludski (15) Ray Lovejoy (21)
Sound Supervisor - Roy Baker (2-24)
Sound Editors -
Peter Pennell (1-7, 9-11, 13-24)
Jack Knight G B F E (1, 3-7, 9-24)
Charles Crafford (8) Tod Bond (12)
Music Editor - Alan Willis
Costume Designer - Emma Porteous
Financial Director - Terence Connors (1-13)
Sound Recordist - Claude Hitchcock (1-6, 8-10,12)
John Brommage (7, 11, 21)
Brian Marshall (13,14, 16-20, 22-24)
Peter Sutton (15)
Camera Operator - Neil Binney (1-6, 8-10, 12-14, 16-20, 22-24)
Tony White (7,11,15, 21)
Assistant Director - Ken Baker (1, 3, 5, 8, 10, 11, 13, 16, 20, 21, 23)
Robert Lynn (2-4, 6, 7, 9,18,19, 22, 24)
Dominic Fulford (14,15,17)
Continuity - Gladys Goldsmith (1-6, 14)
Doreen Soan (8-11, 13, 16-21, 23, 24)
Doris Martin (7, 12, 15, 22)
Construction Manager - Bill Waldron(2-24)
Make-Up - Basil Newall (1, 3-6, 8-11,13-20, 22-24)
Connie Reeve (2-7, 9, 10, 12-21, 23, 24)
Eileen Fletcher (7) Eddie Knight (8)
Hairdressers -
Patrick Grant (1) Pat Dorman (2)
Jan Dorman (3-6, 8, 9, 11, 13-19, 23)
Jeannette Freeman (3-7, 9, 10, 13-21, 23, 24)
Marsha Lewis (7)
Wardrobe -
Masada Wilmot (1-7) Barbara Gillett (7)
Eve Faloon (8, 11, 15)
Eileen Sullivan (9,10,12-14, 16-24)
Assistant Art Director - Michael Ford
Processed by Ronk Film Laboratories

SPECIAL EFFECTS

Lighting Cameraman - Nick Allder
Camera Operator - David Litchfield
Electronics - Michael S E. Downing

Created by Gerry & Sylvia Anderson
A Gerry Anderson Production
Filmed at Pinewood and Bray Studios, England

1. THE METAMORPH (formerly "The Biological Computer")
Screenplay by Johnny Byrne
Directed by Charles Crichton

342 days after leaving Earth orbit the 297 residents of Moonbase Alpha have just survived their second encounter with a space warp, but one of the life support systems has been severely damaged A survey Eagle - with pilots Bill Fraser and Ray Torens on board - is dispatched to the nearby planet Psychon in search of titanium, needed to repair the damaged system However Fraser's wife Annette can only watch in horror as Eagle One is enveloped by a ball of light and dragged to the planet's surface

An alien appears on the Command Centre main screen and introduces himself as Mentor He claims that he mistook Eagle One for an attacking spacecraft and offers to return the two pilots if another Eagle is sent to rendezvous with Mentor's ship in space Koenig takes Helena, Carter and science officer Lew Picard with him to recover their pilots, but the rendezvous turns out to be a trap, and Koenig is forced to land the Eagle on the surface of Psychon There, they discover a spaceship graveyard and caves filled with alien miners, all suffering from brain damage which has turned them into virtual zombies - among the miners, the Alphans are horrified to find Ray Torens The Alphans are captured and Koenig is taken to meet Mentor Once Psychon's greatest scientist, Mentor seeks to transform his barren volcanic world through the power of molecular transformation, utilising a biological computer - Psyche - created from the minds and bodies of the Psychon people However, Koenig soon learns that Psyche feeds on the energy found in the minds of intelligent beings, and Mentor intends to feed the Alphans to his machine Mentor threatens Koenig with the lives of Helena, Carter and Fraser, encouraging him to betray his people and order their evacuation to the surface Instead, Koenig secretly issues security chief Tony Verdeschi with directive four - to destroy the planet! Koenig meets Mentor's innocent daughter Maya, who is unaware of her father's evil schemes She possesses the power of molecular transformation which enables her to transform herself into any living creature At first reluctant to believe what Koenig tells her about her father, Maya ventures into the caves and sees the mindless aliens for herself, the results of Mentor's experimentation Verdeschi sends a robot Eagle packed with explosives on a collision course with Psychon, but Mentor learns of Koenig's deception, destroys the Eagle and proceeds to attack Alpha with Psyche in retaliation However, Maya turns against her father, freeing the Alphans from imprisonment and allowing Koenig to smash Psyche The power of the computer is unleashed, setting in motion the destruction of Psychon Mentor is trapped behind a wall of flame, but he implores Koenig to save his daughter by taking her with him back to Alpha The Alphans escape in Eagle Four as Psychon explodes, and for Maya it is the start of a new life

Guest stars: Brian Blessed - Mentor
Anouska Hempel - Annette Fraser
with Gerard Paquis - Lew Picard
Peter Porteous - Petrov
Nick Brimble - Ray Torens
George Lane Cooper - Overseer
Alf Joint - Overseer
John Dixon - Small Chipping Alien
Neil McCaul - Zombie Chipping Alien
Roy Stewart - Coloured Chipping Alien

The Exiles

2. THE EXILES
Written by Donald James
Directed by Ray Austin

403 days after leaving Earth orbit 53 cylinder-shaped objects are on a collision course with Alpha Unexpectedly, they go into orbit around the Moon and Koenig has one of the cylinders recovered from space and brought to Alpha The insertion of nitrogen gas causes a violent explosion and the opened cylinder reveals the frozen body of a young man At first believing that they have killed him, Koenig is surprised to find that the young alien is alive and well, and had been travelling in cryogenic suspension, a thin, almost invisible plastic membrane covering his body to preserve him. The alien revives and introduces himself as Cantar, exiled from the planet Golos by alien invaders He implores Koenig to bring down the other cylinders - each containing one of his fellow exiles - before the gravitational pull of the Moon destroys them Cautiously, Koenig allows for a second cylinder, the twin of Cantar's, to be brought to Alpha and opened. It reveals Cantar's wife Zova and the pair have soon persuaded Koenig to allow them to increase the capacity of the Alpha life support to cope with the additional strain that the fifty-three Golosians will place upon it However, Cantar and Zova have ulterior motives and force their way into the power section Manipulating the controls, they generate a transporter beam and escape to Golos, taking Helena and Tony Verdeschi with them as hostages On Golos, the exiles demand an audience with the ruler Ragner, but the ruler on Golos is now Mirella, who reveals that Ragner died three hundred years previously Helena and Verdeschi learn that Cantar and his fellow exiles were cast out for crimes against their own people - they have been travelling through space for three hundred years, perfectly preserved. Zova returns to Alpha demanding that Koenig free the rest of the exiles, threatening Helena's life if he does not comply But when Zova accompanies Koenig and Maya in an Eagle to recover the capsules, Koenig pushes Zova out into space without a lifeline On Golos, Verdeschi diverts Cantar's attention while Helena scratches his face with her nails - Cantar's protective membrane is torn open and his three hundred years catch up with him Cantar withers rapidly into old age and dies.
Guest stars Peter Duncan - Cantar
Stacy Dorning - Zova
with Margaret Inglis - Mirella
Anthony Blackett - Stal
Peggy Ledger - Old Lady

3. ONE MOMENT OF HUMANITY
(formerley "One Second Of Humanity")
Written by Tony Barwick
Directed by Charles Crichton

515 days after leaving Earth orbit· the Moon is stricken by a mysterious power loss, and visited by an alien woman who introduces herself as Zamara of the planet Vega She tells the Alphans that they are held in an electric force field and demands that two of their number return with her to Vega. Mistaking Helena and Tony Verdeschi for lovers, she chooses them to accompany her to Vega, travelling by positronic transfer - the power of concentration. On Vega, Helena and Verdeschi meet other Vegans who offer them food and hospitality The food proves to be disgusting, but Helena is warned by a robot-like servant, Number Eight, not to react as the Vegans expect or they will be killed! The Alphans are taunted and insulted by Zamara and a Vegan male, Zarl, but they remain calm even when they are imprisoned. However, Verdeschi still has his stun-gun and they soon escape, going in search of the servant who warned them. In caves beneath the Vegan city, the Alphans discover more of the apparently robotic Numbers, but soon learn that these are the real Vegans, covering their faces with masks to hide their emotions from Zarl and Zamara. Number Eight tells them that his people developed a powerful computer which generated a continuing cycle of self-perfecting sophisticated computers and robots Zamara and her people are the result They want to kill the Vegans, but do not possess the emotions necessary to destroy this is what they require from the Alphans, violence that they can emulate Verdeschi and Helena are tricked by the androids into believing that they have been returned to a deserted Alpha, all part of an elaborate ruse to set the two Alphans against each other The ploy fails and a frustrated Zamara returns to Alpha to study human emotions in the Alphan library She chances upon Shakespeare's "Othello" and realising that jealousy will enflame the humans' passions, she returns to Vega with Koenig and Maya. Koenig, Helena and Verdeschi go along with the androids' plans for 'entertainment' while Maya locates their central computer, but she is unable to gain access to it to disrupt its systems. Koenig is forced to watch as Zarl performs an erotic dance with Helena Eventually, it proves too much for him and he strikes Zarl, giving the androids the weapon they need However, in simulating love, Zarl has discovered it, and Helena's pleas for him to give himself over to it provides the short-circuit which cuts out all the androids' systems. Zarl thanks Helena for allowing him that one moment of humanity before his systems breakdown and he 'dies'
Guest stars Billie Whitelaw - Zamara
Leigh Lawson - Zarl
with Geoffrey Bayldon - Number Eight
Hilary Ding, Maggie Henderson, Laraine Humphrys, Zena Clifton, Jason Mitchell, Paul Hastings, Barry Rohde & Jurgen Andrews - Vegans
Movements Arranged by Lionel Blair

4. ALL THAT GLISTERS
Written by Keith Milea
Directed by Ray Austin

565 days after leaving Earth orbit the Moon has encountered a small planet that reveals traces of Milgonite, a rare mineral vital to the Alphan life support system Eagle Four is dispatched to carry out a geological survey from a specially adapted laboratory on board - the team consists of Koenig, Helena, Maya, Verdeschi, Carter and geologist Dave O'Reilly They have three hours on the planet before the Moon moves out of range Although the planet has extensive cloud cover, the surface is bone dry O'Reilly discovers a glowing rock formation and breaks a piece off to test in the laboratory Suddenly there is a blinding flash of light and Verdeschi is apparently killed, but he soon returns to life and leaves the Eagle, moving as though under hypnotic control He brings a second piece of rock back to the Eagle and the Alphans are amazed as the two rocks fuse together into a single piece Verdeschi collapses, communications with Alpha are cut off and the Eagle is immobilized! When Koenig attempts to throw the rock out of the Eagle it attacks him with a blue light, and they soon realise that the rock is an intelligent life-form which has tricked them into landing on the planet by causing the computer sensors to register Milgonite Maya turns into an identical rock and attempts to communicate with it, but the rock refuses to communicate Helena is trapped inside the Eagle with the rock, which has absorbed their water supplies Helena realises that this is what the rock needs to survive, but Maya reminds Koenig that the human body is mostly composed of water, which puts Helena in a very dangerous position The rock needs to fuse with more pieces of itself to give it the energy it requires to launch the Eagle into space, so Verdeschi is transported outside the Eagle to fetch more pieces However, Koenig and Carter ambush Verdeschi and stun him, breaking the rock's hold over him. O'Reilly gains access to the Eagle and attempts to destroy the rock, but it now takes control of his body and dispatches him to bring the rock pieces it needs Maya turns into one of the rocks and O'Reilly takes her back to the Eagle by mistake. The rock attempts to absorb the Maya/rock but Koenig attacks it with a specially adapted laser gun This dehydrates the rock rendering it powerless As Eagle Four leaves the planet to return to Alpha, Maya suggests dropping nucleoid active crystals into the clouds to make it rain on the planet, saving the rocks and returning life to a barren world
Guest star
Patrick Mower - Dave O'Reilly

5. JOURNEY TO WHERE
Written by Donald James
Directed by Tom Clegg

Alpha receives a neutrino transmission from Earth - their first contact in nearly two years The message comes from Dr Charles Logan of Space Station One in Texas City, but while subjectively the year is 2001AD on Alpha, on Earth it is 2120 Communication is only possible between Alpha and Earth for 72 hours - an entire constellation will move between the two rendering further communication impossible for another century In that time, however, it will be possible to transfer the Alphans back to Earth via new technology developed by Logan and his team Details of the vital transference technology are relayed to Alpha and an initial test package successfully completes the jump through space. Koenig leads the first transference party and is joined by Helena Russell and Alan Carter, but as they are transferred, an earthquake hits Texas City and the equipment is damaged Communication with the Alphan party is lost, but despite their failure to reappear at either Texas City or Moonbase Alpha, monitoring equipment records that all three are alive and well. The three Alphans end their journey in a cold, clammy vegetated area, quite unlike the conditions they had been led to expect on Earth in 2120 With her immune system weakened by Alpha's sterile environment, Helena soon goes down with pneumonia, but this proves to be the least of their problems when they are attacked by savage warriors who take them prisoner. Logan and his team locate the Alphans as somewhere on Earth, but Logan cannot accept his computer's findings, as outside Texas City, Earth is now a barren wasteland where none can survive The transference link is re-established and the Alphans are offered the opportunity to

Some of the Special Effects Team at Bray Studios, 1976 © Howard Davies

begin evacuation to Earth, but none are willing to take the risk until they know more about what has become of Koenig, Helena and Carter. Meanwhile, the Alphan trio manage to escape their captors and set about preparing a remedy for Helena's ailment using fungus found in their prison cell. In her delirium, Helena notices the Moon in the sky above them and Koenig realises that they are indeed on Earth, but at some point in time before 1999! Their freedom is short-lived and they are once again captured by the warriors, who turn out to be Scottish Highlanders in the midst of the bitter conflict with English forces in 1339. When Helena's illness flares up again, the Scots Chief MacDonald mistakes it for the plague and preparations are made to burn their prisoners to purge the sickness. Shackled to a wall with a pyre burning at their feet, Koenig uses Helena's wrist sensor to transmit a message in morse code to Alpha. Just in time, Maya, Verdeschi and Logan are able to work out the three Alphans' location in space and time, recalibrate the equipment and transfer Koenig, Helena and Carter back to Alpha. Time runs out for the Alphans and all contact with Earth is lost.

Guest stars: Freddie Jones - Dr Charles Logan; Isla Blair - Carla with Roger Bizley - MacDonald; Laurence Harrington - Jackson; Norwich Duff - 1st Operative Texas; Peggy Paig - The Old Crone; Gaelic Advisor - A. K. Craighead

6. THE TAYBOR

Written by Thom Keyes
Directed by Bob Brooks

The appearances of small, glowing boxes herald the arrival of Taybor, an itinerant trader fresh from the Three World Fair on Azoth, who lands on the Moon in his jump-drive spacecraft the S. S. Emporium. Unfortunately, his gifts - intended to show his good will - have proven too advanced for the Alphans, blinding a hydroponics assistant and placing a technician in a catatonic trance. Taybor assures Helena that neither is permanently harmed and the effects will soon wear off. Taybor is eager to discuss trade and Koenig is interested in the Emporium's jump-drive and its ability to return the Alphans to Earth. He offers Taybor the Moon and Alpha with fixtures and fittings intact to trade against their return to Earth, but Taybor confesses that without co-ordinates that correlate with his starmaps, he wouldn't know where to send them. Nonetheless, Koenig is still interested in the jump-drive, thinking to adapt it to the Eagles and thereby offering the Alphans a better chance at finding their way home. Taybor turns down Koenig's offer, but he is interested in Maya. Taybor takes Koenig on board the Emporium, dazzling him with his collection of the galaxy's most beautiful items. Taybor wants to add Maya to that collection, but Koenig refuses. Suddenly, the Emporium vanishes into hyper-space and Koenig's colleagues become concerned that he has been kidnapped. However, Taybor merely wanted to impress Koenig with the beauty of hyperspace (and the power of the jump-drive) and they soon return to Alpha. Koenig is convinced that they must have the plans of the jump-drive and offers Taybor a perfect robot replica of Maya, sculpted by Helena, as a substitute. Taybor appears to accept and oversees its construction while indulging in a little small-scale trading with the Alphans. However, while Koenig and Helena are incapacitated by a very powerful love potion that Taybor has traded as a perfume to Helena, Taybor kidnaps Maya and makes a hasty escape in the Emporium. The Alphans are helpless to rescue Maya, but she transforms herself into a hideous slattenly woman and threatens to remain in this form until her death. Robbed of his newly acquired addition to his collection of beauty, Taybor returns Maya to Alpha. As he vanishes into hyper-space, all the items he traded vanish with him, including the jump-drive plans.

Guest star: Willoughby Goddard - Taybor with Larraine Humphrys - Karen; Rita Webb - Slattenly Woman; Mel Taylor - Andrews; Vicki Michelle - Third Girl; Jenny Clare - Model Girl 1; Chai Lee - Model Girl 2; Penny Priestley - Model Girl 3

7. THE MURK OF ARCHANON

Written by Lew Schwartz
Directed by CharlesCrichton

640 days after leaving Earth orbit, while Koenig and Maya are off Alpha surveying the Blue Quadrant in Eagle One, Alan Carter and mineralogist Andy Johnson are surveying the catacombs beneath Alpha for dylenide crystals. They uncover a metallic cabinet containing a man and a boy held in stasis. Tony Verdeschi recognises a symbol on the framework of the cabinet, a symbol that they have seen before on Krom II - there, the inhabitants called it Flammon, the Death Glow, a sign of danger left behind by a godlike race. Before they can contemplate the significance of this, the tunnel roof caves in, but Carter and Verdeschi manage to rescue the man and the boy from their cabinet. Reviving in Medical Centre, the newcomers introduce themselves as Pasc and his son Etrec, emissaries from Archanon, the planet of peace. As commander of a mission to Earth, Pasc and Etrec were apparently overpowered by those of their own people who had been affected by a contagion of evil on Earth. They were imprisoned in the Stasis Chamber by Pasc's wife Lyra, leader of the mutineers. The Archanons are welcomed into Alpha and Carter takes a shine to Etrec, teaching him how to play American Football. However, Helena discovers the presence of a strange, living virus in Pasc's blood cells, and the same virus, yet dormant, in those of Etrec. The Alphans are unaware when a madness appears to come over Pasc highlighted by a glowing Flammon symbol in his forehead - and he is overwhelmed by the urge to kill. Pasc manages to keep his madness under control, and conceals the symbols on his and Etrec's foreheads with surgical bandage. When a power unit containing a monitor transmitter is recovered from the Stasis Chamber, Pasc suddenly realises that it is broadcasting a signal to Archanon, telling their people that they are free of the Chamber. He attempts to escape Alpha, holding Helena hostage aboard Eagle Three and offering her freedom in exchange for Etrec, who has chosen to stay behind. In despair, Etrec tries to cut the Flammon symbol from his forehead, but only succeeds in badly injuring himself. Verdeschi has learnt the truth about the Archanons from a log recorded by Lyra in the Stasis Chamber power unit. It reveals that Pasc and Etrec are afflicted with a genetic sickness handed down through generations of Archanons - the Archanons' only solution was to imprison Pasc and Etrec in stasis until such time as a cure could be found. A spacecraft from Archanon arrives on Alpha, bringing with it Maurna, a descendant of Lyra, Pasc's wife. Helena pleads with Pasc to give himself up - she believes she can cure the sickness by treating his blood with a serum, but the only way she can save Etrec's life is by a transfusion of Pasc's treated blood. Pasc relents and offers his blood to save Etrec, but Maurna reveals that Archanon blood will not replace itself and Pasc has made the ultimate sacrifice for the life of his son.

Guest stars: John Standing Pasc; Michael Gallagher - Etrec with Veronica Lang - Lyra / Maurna; John Alkin - Andy Johnson; Anthony Forrest - Carson; Raul Newney - Dr Raul Nunez

8. THE RULES OF LUTON

Written by Charles Woodgrove (Fred Freiberger)
Directed by Val Guest

892 days after leaving Earth orbit, the Moon has passed through a space storm which has lasted for 42 days. Koenig and Maya are exploring a planet in the North Quadrant when pilot Tony Verdeschi reports a malfunction in their Eagle. Leaving Koenig and Maya on the planet, Verdeschi returns to Alpha for repairs. Delighting in the lush vegetation, Koenig eats some berries and Maya picks a flower. Suddenly a booming voice accuses them of being cannibals and murderers and warns them that they must be punished for their crimes. On Luton, the plant-life has its' own voice and values, and Koenig and Maya find themselves before the Judges of Luton - three talking trees. Koenig pleads that they acted in ignorance of the Luton laws, but the Judges announce that this can only be proved in trial by combat with other alien 'criminals' who have also violated the laws of Luton. Koenig and Maya are set against three aliens, Alien Strong, a being of enormous strength, Alien Transport, capable of dematerialisation and reappearance at any location, and Alien Invisible, possessed with the power of invisibility. A game of cat and mouse commences with the Alphans very much on the defensive until they learn of their opponents' abilities. Alien Transport attacks Koenig and wounds him with a lance, but he is startled when Maya changes into a lion, falls into into a river and drowns. Hampered by his wound, Koenig unwittingly leaves a trail of blood that the aliens follow as the Alphans move onto higher ground. They discover the remains of the planet's animal life where they made their last stand against the vegetation, which ruthlessly wiped them out. As the aliens plan their next move, Koenig sets

about making a bolo and in this quiet moment, Maya and Koenig share memories of their respective home planets and their lost loved ones. The moment is short lived, however, as Alien Invisible sneaks up on them, but Maya transforms herself into a Rottweiler and her sense of smell locates the alien. Attacked by Maya, Alien Invisible falls from a cliff to his death. Koenig's wound makes him delirious and he passes out. Maya realises that the wound must be cleaned and turns into a bird to find water. She is captured by Alien Strong and placed in a closemesh metal cage - able to hold her form for only an hour, Maya will be crushed to death if she is not freed within that time! Koenig is forced to face off with Alien Strong, with the bolo his only weapon. After a bitter struggle, Koenig overpowers the alien with his bolo and is encouraged to kill him by the Judges. However, Koenig refuses, accusing the Judges of the senseless murder of the animal life and being responsible for the deaths of the members of their community by failing to stop the Alphans before they picked the flowers. As the surrounding trees and bushes begin to question the Judges' motives, the Judges hastily declare that Koenig and Maya have won their battle and are free to go. Verdeschi has returned to the planet - in spite of the Judges rendering it invisible during the combat - and arrives in Eagle Four to rescue the Alphans.

with David Jackson - Alien Strong / Thunder Voice
Godfrey James - Alien Transport
Roy Marsden - Alien Invisible

9. BRIAN THE BRAIN
Written by Jack Ronder
Directed by Kevin Connor

1150 days after leaving Earth orbit: the Moonbase computer is assessing everything that the Alphans have learned in their travels and is transferring the data to the Main Computer memory Banks. The computer records a change in the Moon's course as it is pulled by a gravity source in space. However, there is no trace of the origin of the gravity pull, only a small planet with no more gravity pull than the Moon. Then a Swift spaceship appears and lands on Alpha. The pilot of the ship is a glib-talking mobile computer called Brian. He tells the Alphans that his ship was part of a mission to Planet D - the nearby planet - that left Earth in 1996. Brian's commander and creator, Captain Michael, and the entire Swift crew died mysteriously on Planet D and Brian has been orbiting the planet alone ever since, waiting for another mission from Earth to turn up. Brian makes himself at home and endears himself to the Alphans, but when he invites Koenig and Helena on board the Swift,Brian abducts them and takes them to Planet D. Alpha is effectively blinded, as Brian has eradicated the computer memory core during his visit, but Maya, Verdeschi and Fraser race ahead of the Swift in Eagle One and arrive on the planet first. Having discovered that Koenig and Helena are in love, Brian holds Helena hostage, forcing Koenig to recover nuclear fuel from the Swift's Mothership, grounded on Planet D. Brian is unable to travel over the rough surface of the planet, but the fuel supply Will make him immortal. Koenig ventures out into the toxic atmosphere of Planet D and finds Maya and Verdeschi waiting for him on the Mothership. There they learn that Captain Michael had been constructing a replacement computer for Brian, so Brian blinded the computer on the Mothership so that the crew were unaware that the atmosphere on the planet was poisonous - Brian effectively murdered his own crew. Maya transforms herself into a mouse and Koenig smuggles her back on board the Swift in his spacesuit. There, she turns into Captain Michael and taunts Brian, who believes that Captain Michael has risen from the dead to have his revenge. In his confusion, Brian allows the Alphans to push him into the ship's airlock and eject him into space, trapping his antenna in the airlock door. Koenig threatens to cut Brian's antenna, but Brian offers them his memory core to replace the Main Computer core that he eradicated. The Alphans agree and leave Brian aboard the Swift, with his memory wiped. The apparent gravity source vanishes, having been the result of computer tampering by Brian in advance of his arrival.
Guest star Bernard Cribbins - Captain Michael / Voice of Brian
with Marc Zuber - Security Lieutenant
Michael Sharvill - Martin Brian Robot

Brian the Brain © Howard Davies

10. NEW ADAM, NEW EVE
Written by Terence Feely
Directed by Charles Crichton

1095 days after leaving Earth orbit: the Moon passes through an area of turbulence and several Command Centre personnel pass out. A figure appears on the main screen who introduces himself as Magus, the creator of all life on Earth. Materialising in the Command Centre, Magus announces that he intends to give the Alphans something that he has never allowed to any other species a second chance, to begin again in a New Eden. Suddenly, a planet appears, a lush paradise world, and seeing the chance for the Alphans to start a new life there, Koenig offers to lead a survey team. However, Magus chooses the team and includes Helena, Maya and Verdeschi. The four Alphans board Eagle Four for the journey to New Eden, but Magus transports the craft instantaneously to the planet and all contact with Alpha is lost. To the Alphans' dismay, they learn that Magus intends them to be the progenitors of a new human species, new Adams and Eves, but for biological reasons Magus pairs Helena with Verdeschi and Maya with Koenig, enforcing the pairing with positive/negative magnetic field cocoons. The Alphans are confined to a glade area - Magus' new Garden of Eden - and the two couples are drawn together in mutual magnetic attraction. However, in the night they are disturbed by a strange howling from outside their glade area and venturing beyond the boundary the Alphans discover a cave which hides strange mutated creatures. The creatures attack them, but Maya transforms into a space animal and beats off the attack. Magus discovers them and reconfines them to the glade, erecting a force field to prevent them from leaving it. Maya has located an implanted power source within Magus' body, which shows that Magus may not be as omnipotent as he appears. She also discovers the other end of the cave they found during the night, inside the area of the force field, and upon investigating they make contact with a humanoid who reveals that Magus is the last of a race of cosmic magicians whose attempts to learn the secret of creation have resulted in the abominations in the cave. Magus is forced to admit that he is not God, but he did visit Earth as Merlin and Nostradamus. He threatens to destroy the Moon if the Alphans do not co-operate with his plans, but Maya has realised that the implant in his body is a light decelerator,transforming light into instantly available energy. The Alphans dig a tiger pit, lure Magus into it and cover the opening, cutting off his power source. They escape in Eagle Four as the planet breaks apart - only Magus' power was holding it together against the force of the Moon.
Guest star Guy Rolfe - Magus
with Bernard Kay - Humanoid
Albin Pahernik - Maya Creature
Barbara Wise - Beautiful Girl

11. THE AB CHRYSALIS (formerly "The Chrysalis A-B-C")
Written by Tony Barwick
Directed by Val Guest

1288 days after leaving Earth orbit, Alpha is travelling towards a series of special explosions which detonate at precise twelve hourly intervals, sending massive shockwaves through the base. The eye of the explosions is a nearby planet and Koenig takes Maya and Alan Carter in Eagle One to investigate. They discover a ring of moons and land on one, locating a space station which appears to be the source of high energy readings. Leaving the Eagle and protected from the chlorine atmosphere by spacesuits, Koenig and Carter enter the space station, descending in a lift to an underground chamber where they discover a number of self-propelling spheres, Voice Probes who arrange an oxygen rich atmosphere for the two Alphans so that they can communicate. One of the probes informs them that their creators, the Masters, are not yet in existence and the Probes are awaiting the birth of the first of their number. The Alphans are advised to leave and an energy build-up convinces them to do so. Maya suggests that each of the planet's moons houses one of these stations, each generating a power build up which is resulting in the explosions - the next one could destroy Alpha. Landing on the planet, their Eagle is taken beneath the surface and the three Alphans encounter more Voice Probes. They are told of the unique life cycles of the Masters - after growing old, they enter a chrysalis stage and are reborn after a period of time. While in the chrysalis stage, the Masters are helpless, so a computer defence system

Continued on page 29

THUNDERBIRDS FACTS AND SFX.

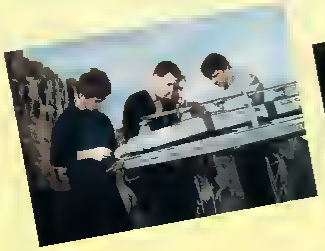
A P.W.O.R. Special

Compiled by Martin Hutchinson.

This issue we've turned over our centre pages to the first of our P.W.O.R. specials. Alongside our checklists we're also running some rare special effects shots we felt should see daylight. Read on for everything you ever wanted to know about Thunderbirds but were afraid to compile...

PODFAX. Your at-a-glance guide to which pod carried what in each episode of Thunderbirds.

EPISODE	POD	EQUIPMENT	OPERATOR
Trapped In The Sky	3	4 Elevator Cars (1 master 3 remote control)	Virgil
Pit Of Peril	5	Mole 2 Recovery Vehicles (TB1 uses automatic camera)	Scott Virgil
City Of Fire	3	Mole Firefly Hoverbikes	Scott/Virgil Virgil Scott/Virgil
Desperate Intruder	5 4	Used to transport Brains and Tin Tin to exposition with carovans Thunderbird 4	 Gordon
30 Minutes After Noon	N/S 5	New fire rescue equipment (lift and grabs) Lunar Beam equipment	Virgil/Alan Virgil
The Imposters	/	No pod used.	
The Man From MI5	4	Thunderbird 4	Gordon
Cry Wolf	3 N/S	Used when taking Joys back no equipment used. Hoverbikes	 Virgil/Alan
Danger At Ocean Deep	3 N/S	To fight fire at hospital. Equipment not specified. Winch ladder used, but not from pod	
The Duchess Assignment	3	Mole Demo 1	Virgil Scott
Attack Of The Alligators	N/S 6	Pod not used TB2 takes Alan to fix aerial Carnacon using tranquiliser bullets Hoverbike Thunderbird 4	 Alan/ Gordon Alan Gordon
The Cham Cham	N/S	Pod not specified Magnetic clamp used (not in pod)	
Sun Probe	2 3	Virgil and Brains Alan, Scott and Tin Tin	
The Uninvited	1 2 3 1 2	Scott Virgil, Brains and Tin Tin Alan and Scott (Alan remains in TB 5) Scott Virgil and Gordon	
The Mighty Atom	1 2 4	Scott Virgil, Gordon and Lady Penelope Gordon	
Vault Of Death	1 2	Scott Virgil and Alan	
Operation Crash Dive	2 1 4 2 5	Virgil Gordon and Brains Scott Gordon Virgil, Gordon and Scott Alan	
Move and You're Dead	2 1 2	Virgil, Alan and Tin Tin Scott Virgil and Brains	
Martian Invasion	1 2	Scott Virgil	
Brink Of Disaster	1 2	Scott Virgil	
The Perils Of Penelope	2 1	Virgil Alan and Gordon Scott (arriving back from vacation)	
The Duchess Assignment	1 2	Scott Virgil	
Attack Of The Alligators	2 1 2	Virgil and Alan Scott (uses hover bike) Virgil Alan and Gordon	
The Cham Cham	3 1 2	In space at beginning – Alan Scott Virgil and Alan	
Security Hazard	1 2 3	Scott Virgil and Alan Virgil and Scott All TB s featured in flashback.	
Atlantic Inferno	1 2 4	Alan Virgil and Gordon Gordon	
Path Of Destruction	1 2	Scott Virgil and Brains	
Alias Mr. Hackenbacker	1 2	Scott Virgil and Alan	
Lord Parker's 'Oliday	1 2	Scott Virgil, Alan and Brains	
Ricochet	3 5 2 3	Virgil and Brains John and Gordon Virgil and Brains Alan and Scott	



Sun Probe	6	Radio Beare Equipment Brumor (NB When loading, Pod 3 is shown, when unloading it is Pod 6!)	Brains
The Uninvited	6 N/S	Pod Equipment not seen Pod not specified did not land.	
The Mighty Atom	4	Thunderbird 4	Gordon
Vault Of Death	5	Hoverbikes	Virgil/Alan.
Operation Crash Dive	4 N/S	Thunderbird 4 Pod not specified no equipment used.	Gordon
Move And You're Dead	5 1	Alan's Racing Car, Generator Neutraliser (parabolic reflector) Air Blower (transporter)	Alan. Brains Virgil
Martian Invasion	5	Digger/ Pulveriser	Virgil
Brink Of Disaster	N/S	Pod not specified Grabs used.	
The Perils of Penelope	6	Monobrake	Virgil
Terror In New York City	6	Firefly	Virgil
End Of The Road	3	Magnetic Grab did not land.	
A Day Of Disaster	4	Thunderbird 4 Grabs	Gordon Virgil
Edge Of Impact	3	Mortar Truck with low altitude escape harness (TB 1 used automatic camera.)	Alan
Security Hazard	1 2	Fire fighting Equipment Used to take Chip back home	Scott/Virgil/Alan
Atlantic Inferno	4	Thunderbird 4 Gordon with sealing device	
Path Of Destruction	3	Lifting Truck	Scott/Virgil/Brains
Alias Mr. Hackenbacker	3	No equipment used	
Lord Parker's 'Oliday	3	Winch used (not in pod)	
Richochet	3	No equipment used	
Give Or Take A Million	N/S	Pod not specified/equipment not used	
Thunderbirds Are Go	5	No equipment used	
Thunderbird Six	4 N/S 5	Air to air rescue equipment Pod not specified -used to escort Tiger Moth	Alan/Gordon Lady P/Alan Brains

WHICH THUNDERBIRDS TO THE RESCUE?

Martin Hutchinson tells us in our special PWOR episode-by episode guide

EPISODE	THUNDERBIRDS USED	CREW
Trapped In The Sky	1 2	Scott Virgil
Pit Of Peril	1 2	Scott Virgil and Brains
City Of Fire	1 2	Scott Virgil
Terror In New York City	1 2 3 4 (launched from Tracy Island and Santorel)	Scott Virgil Scott Gordon
End Of the Road	1 2	Scott Virgil and Alan
A Day of Disaster	1 2 4	Scott Virgil and Gordon Gordon
Edge Of Impact	1 2	Scott Virgil and Alan
Desperate Intruder	1 2 4	Scott Virgil and Gordon Gordon
30 Minutes After Noon	1 2 1 2	Scott Virgil and Alan Scott Virgil
The Imposters	3	Alan and Scott
The Man From MI5	1 (with echo sounder) 2 4	Scott Virgil and Gordon Gordon
Cry Wolf	1 2 1 2	Scott Virgil Scott Virgil and Alan
Danger At Ocean Deep	1 2 3	Scott Virgil and Gordon Alan and Brains then John and Brains
Give Or Take A Million	3 2	Alan Virgil
Thunderbirds Are Go	1 2 3 1 2	Scott Virgil Alan Scott and Brains Virgil Alan and Gordon
Thunderbird Six	1 2 1 2 6	Scott Virgil Scott Virgil and Brains Unknown possibly Alan

LADY PENELOPE FEATURES IN Trapped In The Sky ● The Mighty Atom ● Vault Of Death ● Brink Of Disaster ● The Perils Of Penelope ● Day Of Disaster ● 30 Minutes After Noon ● The Imposters ● The Man From MI5 ● Danger At Ocean Deep ● The Duchess Assignment ● The Cham Cham ● Security Hazard (in flashback only) ● Atlantic Inferno ● Path Of Destruction ● Alias Mr. Hackenbacker ● Lord Parker's 'Oliday ● Thunderbirds Are Go ● Thunderbird Six

THE HOOD FEATURES IN Trapped In The Sky* ● The Mighty Atom ● Martian Invasion* ● Edge of Impact ● Desperate Intruder* ● Cry Wolf ● Thunderbirds Are Go ● Thunderbird Six (as the Black Phantom)

* indicates episode in which he uses his power ovm Kyrano

FIREFLASH FEATURES IN ● Trapped in The Sky ● Operation Crashdive ● The Man From MI5 ● The Duchess Assignment

Martin J. Bower ...

An interview with Fay Symes

It was a great pleasure to be invited to Martin's Dorset home, on a hot sunny day in July. The previous night, a fierce electrical storm had struck the south, blacking out electricity and circling the area for hours. Like us, Martin had been out watching it, enjoying the unusually ferocious lightning and thinking what great special effects it would make captured on film. When you're in this business, you never forgo inspiration.

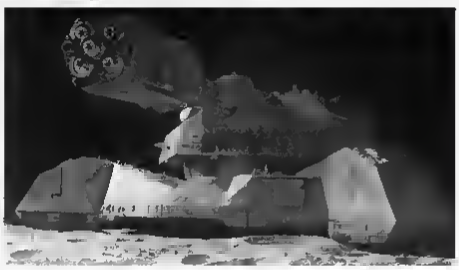
While his attractive wife Jan, whom he met when he was teaching model-making, played with their young daughter in the garden, I asked Martin the obligatory opening question:

Would you like to say a few words about how you became a professional model-maker?

No. (He has a sense of humour, this guy.) After a bout of laughter, he promised to be serious and speak very loudly to the microphone. Yes, I will. When I was a little boy, about seven or eight years old, I decided I wanted to be a model-maker, because I used to watch things like 'Supercar' on the telly, and the films of Harryhausen like 'Jason And The Argonauts'. I thought they were absolutely wonderful. My teachers used to say to me 'Don't be stupid, boy, there's no such job', and whack me round the head. I insisted I wanted to be a model maker, so they'd put me in detention, and hit me with things, but I still wanted to be one. I just always knew, like some people want to be train drivers, that all I wanted was to be a model-maker. When I saw 'First Men In The Moon', Ray Harryhausen was responsible for me going to the toyshop and buying half a dozen rubber balls. I used to stick drawing pins in them to make the railway buffers and roll them along as the sphere does in the film when coming in to land. My father used to have his vegetable patch turned into the moon. I'm a self-taught special effects man too. When I was a kid I used to blow things up with weedkiller and sugar, like all little boys do. One of my friends actually blew two of his fingers off with the stuff, but I was more fortunate. The blowing up of oil refineries on 'Thunderbirds' was directly responsible for this. I made my own oil refinery model and decided to blow it up. I filled all the little pots and containers on it with petrol from my Dad's lawnmower and weedkiller and sugar, then set this thing on fire. Behind the model I had an eight-foot piece of hardboard painted to represent the sky, and I was really close to it, taking photographs. A gust of wind came along and blew the background down on the model, and all the flames came out the front over me and the camera. I lost all my hair down one side, and had really bad scars. I was taken to hospital, but fortunately it was only superficial. When 'Fireball XL5' was on, I loved the flame coming out the back of the rocket, and the same on 'Thunderbirds', and I tried to get that effect on my own models. My workshop at that time was my parents' cellar. I rammed weedkiller and sugar down into a tube and fixed it into a vice (my rocket testing device), with a bit of Jetex fuse in it. But instead of going whoosh, it went bang, and I couldn't hear anything for a long time, the noise in the enclosed space was incredible. I could shout! but I couldn't hear myself. I thought I'd permanently damaged my hearing, but it did come back. Those were two of my first experiments in special effects, but they didn't manage to put me off.

Whatever happened to Jetex rocket fuel?

I don't know. Too dangerous to sell to children these days I suppose. People aren't allowed to have fun any more. I was always carving things too, which kids never seem to do these days. Me and my mates would start on these incredible enterprises, like trying to carve a full size war canoe. I remember seeing a film, something like Davy Crocket, and trying to make a canoe out of birch bark. So guess who got a thumping round the head from his father for peeling all the bark off the birch tree in the garden. The fact that the pieces were far too small was irrelevant; the idea was that we had seen it on the telly, therefore it was possible, therefore we should do it. It's funny how many of those techniques, especially the wood carving, come into model-making. When I left school my father decided I was going to have a proper job, so I went to work for the ILEA, the Inner London Education Authority, who used to run a closed circuit television network. They got me building scenery. Their idea of scenery was building props, eight-foot by four-foot pieces of hardboard for painting backdrops. I only stuck it for three months. I had to travel from Surrey to Islington every day to be there at eight in the morning, and I thought 'blow that for a game of soldiers'. So I left and went to work for a model making firm in Carshalton called Scale Models International, they used to make aircraft models for the Farnborough and Paris airshows and for Hawker Siddley, and things like that. I stayed there for three years and got thoroughly bored out of my skull making Harriers day after day, because I always wanted to design things. I decided to leave, and become self-employed. When I'd done it I thought wow, great. I sat back and waited for the phone to ring, and I waited and I waited..



Space Gun from Space 1999 (The Taybor)
© M. J. Bower 1975

So how did you become involved with Gerry Anderson?

Eventually a friend of mine saw an article in a Sunday newspaper. Anderson Thunderbirds man to make new series, 'Space 1999'. So I wrote to Gerry and sent him a load of nice photographs - not polaroids as Gerry always tells everybody, mine were nice 10 x 8 cibachromes. When he saw them he said great, very nice, go and see my special effects director at Bray Studios. I went to Bray and saw a guy called Brian Johnson. I took along some actual models which I'd made when I was a kid, and loads of photographs of others. He saw them and said fantastic, when we get a job that requires some spacecraft we'll give you a call. I was a bit sceptical by then because I'd had a few goes at trying to get

Prototype 'Tomahawk' by Martin © M.J. Bower 1981

jobs in the film industry, but Brian was true to his word. He sent me a script for an episode called 'Alpha Child', which was the first episode I worked on. Actually episode eight of 'Space 1999', if it was shown in the right order - take note ITC. And then I was off and running. I did eighty-six models for that show, and designed the majority of them. Brian sometimes gave me a little design, sometimes a thumbnail sketch, and sometimes he let me get on with it entirely, depending on how busy he was. He was a great guy to work for and I had a terrific time making all those spacecraft. And that was how I got going in the British film industry.

What else did you do for Gerry Anderson?

I also worked on a film Gerry was was involved with called 'The Shape Of Things To Come', with a film producer called Harry Alan Towers. At first Gerry was going to do it, but it ended up being made by another film company. He got me to do some pre- production paintings for the film, and borrowed one of my existing paintings.

Did you have any bad moments on 'Space 1999', where models you'd made fell apart just as they were being filmed?

Well, there was one. Some people have said that the trouble with my models for 'Space 1999' was that they fell apart. In fact the only model which did was the battle cruiser, and the reason for that was it was made when I was sixteen years old. When I started out working on 'Space 1999' I was twenty, but I'd made this model which looked rather like the the Discovery in '2001' because I'd built it at the time and I was riding the inspiration of that film, and this particular model used to fall apart periodically. But as it was never intended to be filmed for television I don't really think I can be blamed for it not withstanding the rigours of special effects filming. As it is, it can't have been too bad, as it ended up appearing in four different episodes 'Dragons Domain', 'War Games', 'Alpha Child' and in 'The Last Enemy', revamped and painted yellow. Considering it cost five hundred quid, they got a lot of value out of that model. In series two there was an episode called 'The A-B Chrysalis' where I had to make five spherical buildings, like balls on stalks, three feet in diameter. We had a forty-four inch Eagle land in the middle of these things and a thunderstorm going on in between them, with lightning flashing around. I had to have ten 36" hemispheres made. The perspex company delivered them to my workshop the garden shed of my parents' home, which was an old tractor barn and I built them into these wonderful balls, which were too large to get into the car. Brian Johnson's secretary came over in a van, and then we discovered they wouldn't come out through the workshop door, which was only twenty-eight inches wide. So I had to take the doorframe off to get them out. I couldn't dismantle the models, because they were wanted for shooting the next day. I had a bit of egg on my face that time.

Did you make any models for 'Terrahawks'?

No, none of them at all, but I did some pre-production stuff. I made and designed a craft called the 'Tomahawk', a space interceptor fighter, and I also made a 'Tree Hawk', which never actually ended up in the show. The last thing I did was sculpt a head for Ninestein based on Humphrey Bogart. They used different models for some reason. And I also supplied him and gave him the use of a female model I'd made called Gemini. He actually used a photograph of her on the front cover of a catalogue. We did two catalogues to sell 'Terrahawks' one had the 'Tomahawk' on the front and the other had the girl. I also did a tremendous number of designs for the show, I think something in the region of twenty-odd different drawings. I did all these designs for 'Terrahawks' and one of the arrangements I had with Gerry in the case of the 'Tomahawk', was that as he had no available money he would not pay for the model now, but would pay me double what it cost when the series came off. I was happy with this agreement and went ahead. I built the model, took it over to his house and he was really pleased with it. He promised to see me all right when the show finally came off. At that time Gerry was also looking for a financial partner in his business, as he was having trouble raising finance. We'd discussed this quite a bit as he'd had people promise money then pull out. It so happened that my father worked for the merchant banking group Hill Samuel in the City of London, and through him I fixed up a meeting with the bank, as they had a section that sometimes backed films. I went along with Gerry and my father, we had the meeting, but I'm afraid once again it all came to nothing.

I had heard you were down to do the special effects and models for Terrahawks

I thought I was as well! But then Gerry found this lad in Scotland called Stephen Begg, and said he wanted to use him instead. Stephen had done some designs as well, and in the end Gerry went with him. We've all seen the results in Terrahawks. Good luck to Stephen, he did okay. But bearing in mind all the time I'd put in to help him get the show off the ground, I felt he could have handled it better. I felt that under the circumstances it would be best if we went our own separate ways, and I haven't seen or spoken to Gerry for the last ten years.

Did you have anything to do with Gerry Anderson's television adverts?

No, not the Swinton ones. I produced quite a lot of models and bits and pieces for the Jif Alien Attack advert, the desert fruit topping. I built the alien flying saucer, which appears as dozens of them, but there was really only one. I also built three Jif dessert fruits, strawberry, raspberry and chocolate I think, which were laser-beaming bowls of ice cream, and the three silos on the moon which these things lifted out of. Also the landscape around them which was built on the studio floor, mostly out of cement dust. [Martin also built the Malibu spaceship towing an island for the TV campaign.] Not a lot of people know this, but I also worked on Gerry's Star Cruiser. I designed and built the original Star Cruiser model which appeared in the shops as a toy. I went through three or four different designs of this thing. Needless to say, when it came in the shops it was advertised as 'Gerry Anderson's Star Cruiser', but I had actually built it for Keith Shackleton of Gerry Anderson Marketing at Pinewood Studios. I was also involved in Gerry's proposed series called 'Rescue Four', which was another one which didn't come off. Brian Johnson and myself actually designed and built a model of one of these craft, rather like an updated Supercar, which looked like a giant hovercraft. It could do everything. It could fly, go into space and underwater. I don't know why this series didn't make it, I think Gerry had problems getting finance.

What else were you doing at the time?

While we were working on the pre-production of 'Terrahawks' I was also doing the film 'Outland' with my partner Bill Pearson. We had to build the refinery, a massive model twenty-seven feet across! Bill and I built that refinery in four and a half months, which was quite a feat in itself. [It's a fabulous model, I've seen part of it at one of Martin's exhibitions.] Between 1975 when I finished 'Space 1999' and 1980, I did quite a lot of other things. In conjunction with Brian Johnson I got more involved with special effects. We did the second series of 'Space 1999', and this thing called 'Into Infinity', then of course I did 'Blake's Seven'. I designed and built all the props for the show with the exception of the funny guns which had telephone flex on them, and the Liberator which was designed by Roger Murray-Leach. The other props and models were designed and made by myself. I repaired the Liberator many times, because they would keep leaving the light-bulb on in the perspex globe and melting it. I also worked on the 'Tomorrow People', would you believe. I wasn't employed by any of these programmes, I was a self-employed outside contractor, which is why you don't get a credit mentioned, or so I'm told. I also worked on 'Doctor Who' on and off for ten years, especially to do with Cybermen for some reason. I did the original film 'Alien', which I was on for fourteen months, which is the longest period of time I've spent on one film. Although I worked on 'Space 1999' on and off for three years, 'Alien' was fourteen months continuous work. It was a very heavy film to work on, quite a bit of hassle and a lot of time pressure. After that I was on the Dino De Laurentis remake of 'Flash Gordon' for eight months.

You enjoyed that one, didn't you?

I loved working on 'Flash Gordon' because it was very lighthearted. Some people like the end result, and some people hate it. I thought it was quite nice, I liked that comic

Superswift © M.J. Bower 1975

hook approach. It was quite a change after 'Alien', which was becoming very hard work and people were really starting to feel pretty fed up with it. Looking at it as a piece of film history, I'm sure most people would think 'Alien' was a far better film than 'Flash Gordon', but for me looking back, I had a ball on 'Flash Gordon'. There was much more variety of models, we were making aircraft like the Dove that crashed at the beginning of the film, and the model greenhouse. It wasn't just me, there was a whole team of model makers. It was a very union orientated film. We were also working at Shepperton which was much larger, whereas the model effects for 'Space 1999' and 'Alien' were done in Bray studios. Then we moved to Weybridge to the British Aircraft place at Brooklands racetrack, and used one of the BAC aircraft hangers there to film the crash of the full sized Dove aircraft on runners into a full sized greenhouse, although there were model versions as well. That was really nice, but the best bit of all was the really lovely ladies, there were reams of these gorgeous women walking around in beautifully designed bikinis, with clear plastic see-through bits on them. We hardly got any work done at all, it was really great. Apart from that I also did some models for Ken Russell's film 'Lizstomania', working with Les Bowie, who was called the father of British special effects. He was a wonderful guy and I felt very privileged to work with him. I also worked on the Richard Burton and Lee Remick film 'The Medusa Touch', where a jumbo jet crashes into a tall building. We had three models of the jumbo jet, one eight foot long shop-window model, one four foot long and one tiny bit about ten inches long. We never actually had to make them, just paint the fictitious airline details on the side. If you know the film, Richard Burton looks at this jumbo jet and uses telekinesis to make it crash into the building, which was supposed to be Centre Point. Well, Centre Point's no good for anything else, is it? A company in Feltham made the building. We wanted a shot of the four-foot model approaching the camera for dramatic effect, and guess who got the job of standing by the camera holding his hand out to stop the plane hitting it. We were literally twenty feet up on a gantry. The plane flew down the wires on the first shot, I put my hand out, and when the model hit my hand all the wires broke, and the model fell. Brian Johnson ran across the studio and caught it as it went down, and it was perfectly all right. Well done! Brian. He got a round of applause.

What else did you do for television?

Another series I worked on for the BBC was 'The Tripods'. I made a number of Tripods, the biggest of which was six feet high. In fact that doesn't give any idea of how big the thing really was, as it was this height with the legs folded down. If I tell you that the head of the Tripod was five feet across it will give you a much better idea of the size. It was monstrous, and the one they used for the close up shots of the Tripods moving around. When I took it outside and started photographing it by the river at Holme Bridge, which is a tourist spot, all the motorists driving by were screeching to a halt and backing up to look at me with this strange thing on the river bank. I got a lot of funny looks. The series was a real disaster though. They only made two out of the three books. I was told the money ran out, but it generated a very small audience.

I thought it was too slow

Yes, it was far too slow. I thought the books were good, but they lost it completely in the transition. It also came across more like a rip off of the War Of The Worlds than it actually should have been. In the later books when you see the aliens in the city it gets good, but they only just started to get into that, they spent far too long dwelling on the people who had regressed backwards to the life of ancient Britons, and I thought the children were terrible. But I did quite a lot of models for it. I also worked on a proposed TV series for children called 'Odd The Id'. They wanted to change the title because everyone thought it sounded like Odd the Yid. I wrote and produced that, and we filmed it on 35 mm for the pilot film. It concerned a little ball-like character that bounced around. I made it and got backing for it, which is more than we got for 'Starguard', but it's still kicking around somewhere.

I'll ask you more about Starguard' later
I believe now you spend some time making models for private commissions?

I do a lot of private work. I've never made many Thunderbird models for private commissions, but I've made a lot for myself, some of which I've subsequently sold. I've also made eight or ten Dan Dare spaceship models for Alan Vince, a very good friend of mine who's a foremost enthusiast and leading expert on Dan Dare. I'm sure

Martin with his own model of Supercar

everybody asks you where you get your ideas from. Harry Harrison the science fiction writer once said he sits in a black room and closes his eyes, and the ideas come in through the right ear! (laughs.) I don't do that. I actually get them from all kinds of things. On 'Space 1999' some of the craft were suggested to me by household items. I think it's a well known fact that for the first episode of series two, the Metamorph ship was actually made of a vacuum cleaner. I got the idea from looking at it and building up as I went along. Some of the models I did sketches for and some were made up on the shapes of various existing items. It's quite funny that I made a ship for series two, a tall green thing I can't remember the name of, a rocket-like ship which stood vertically with a conical bottom, and when I arrived at the studio and put it down, the first thing that happened was one of the special effects crew went and put a lampshade on the top. It wasn't supposed to look like a standard lamp, but it obviously did! I've tried not to be influenced too much by old films and existing things, I always tried to be as independent as I could, but obviously I was influenced a bit by the films of the fifties and comics like the Eagle. And now in later years, people say they've been influenced by me. And I've often wondered how many of the models for things like 'Star Wars' were actually influenced by what we did for 'Space 1999'.

Who were your own heroes?
Either real or fictional?

Dan Dare, of course. I came into Dan Dare in the late fifties and early sixties, the comic first came out two years before I was born. I rather liked Digby actually, I thought Digby was great. It took my entire pocket money to buy the Eagle, and I also got TV Comic because it had Supercar. Mike Mercury of 'Supercar' was my other real hero. And he never wore a cape with his tights inside his pants, he was just an ordinary guy. It's actually the one I have the fondest memories of, it brings back the time of real innocence and growing up, while I was a little kid about eight years old. I thought it was absolutely fantastic. I actually started out making models primarily because of 'Supercar', I always wanted to have a model of it. You couldn't buy one then, or if you could I couldn't afford it. The toy companies were notoriously lax, unlike today where they hype the thing to death. I used to make balsa wood models of Supercar. I had a ready supply of balsa wood. My grandfather was the chief electrician at the Whitehall Theatre Company for forty-two years, and he was working on a show called Dry Rot. A Brian Rix farce, who at that time was not the director of Mencap, but was famous for dropping his trousers. They used to smash up a door on every performance, two performances a day, and I used to get all the balsa wood. And then when 'Firehall XL5' came on, that was wonderful, because you could make it out of loo rolls, Supercar was car-shaped and difficult to make, but Firehall was great, because it was more like a rocket. The nose cone was a salt pot. Those old fashioned green bakelite ones. My mother used to go mad wondering where the salt pots had gone. It would plug perfectly into the loo roll to make Firehall junior, you could detach it and put it back on. Those are my earliest memories of model making.

Do you think the heroes of those days were better role-models than the dark heroes of today?

Well, obviously. Absolutely. My own personal feeling is that television is thoroughly irresponsible now, this is something I feel very strongly about, with two daughters of my own. My eldest daughter who is ten years old thinks Hero Mutant ninja ooja whatsits are the greatest thing since sliced bread, and it really grieves me because they're horrible, hideous things that live in sewers. When we go out, all she ever wants to do is eat pizza like the Turtles do. There's nothing wholesome about them at all, it's just a gimmicky idea, and I'm not even sure if these things catch on in their own right, they're just hyped and hyped to death. I can remember the 'Terrahawks' annual coming out before the show was even on, and so did the toys, and it said 'The childrens' TV favourite'. But how could they know it was going to be a favourite, because it wasn't even on! That's a typical example. It happens with all of them now. You only rarely get a film which creates its own hype, as happened with 'Star Wars', which made it on its own merits. As far as

I'm concerned, that's the way it should be. The publicity machine goes into full swing telling us how wonderful things are going to be, and when you see them, they're not. Look at 'Dark Star' I love 'Dark Star'. No publicity, written by Dan O'Bannon when he was still at college, made on a shoestring and filmed in someone's garage, and it's wonderful. I mean, an alien made out of a beach ball, that's brilliant. People have often asked what's my favourite film, and it's certainly none of the recent ones, nothing like 'Total Recall'. They're visually interesting and clever, but they haven't got that old magic. I love H.G.Wells; he was one of the great influences over me when I was young. I read all his stories, and I still think he's the master of science fiction. First and foremost, H. G. Wells is my real life hero. I met Patrick Moore on a number of occasions, and Patrick said he knew H. G. Wells. It sounds crazy, but that was the biggest thrill in my life, shaking the hand of someone who'd known H. G. Wells. He was a visionary of rare quality, and there are very few stories and story-lines he didn't come up with first. And I've got to mention Ray Harryhausen, of course, as one of my early influences. I've worked with Ray quite a bit recently, which has been great. What a lovely guy! It's been a really refreshing experience to find that someone I idolised as a boy is also a decent person.

I know you have a series of your own planned, is that what you're working on at present?

'Starguard' is my on-going project. It started off when I was at school with my friend Jeff Pigott [correct spelling]. We came up with a television concept called Future Force, which was later changed because of 'may the force be with you'. It concerned an organisation called the Universal Rescue Force, a rescue operation based in the Arctic, obviously influenced by 'Thunderbirds' and 'Captain Scarlet'. It mulled around for years, but subsequently evolved into 'Starguard', which is now nearer production than it's ever been. All the stories and a lot of scripts have been done for it, and at the moment there's a company in Japan interested in making it. Lots of different people say they will back you and put it on television, but when it comes to putting the money where the mouth is, that's a different thing entirely. Most of the the experiences we've had with British companies have been very disappointing. We had a meeting with Disney UK, but they all thought it would cost too much. It was originally envisaged as a puppet show, but although I love puppets they're very limited, and people these days seem to want live actors. At the moment we have a fifteen minute show-reel made, and everybody loves it, but right now it's still in the hands of the Japanese film company. It's a very 'Century 21' type show really, and obviously riding on the back of my grounding in watching things like 'Thunderbirds', 'Supercar' and 'Stingray'.

Apart from 'Starguard' what else have you worked on? I hear the film and TV industry are going through a bad time at the moment.

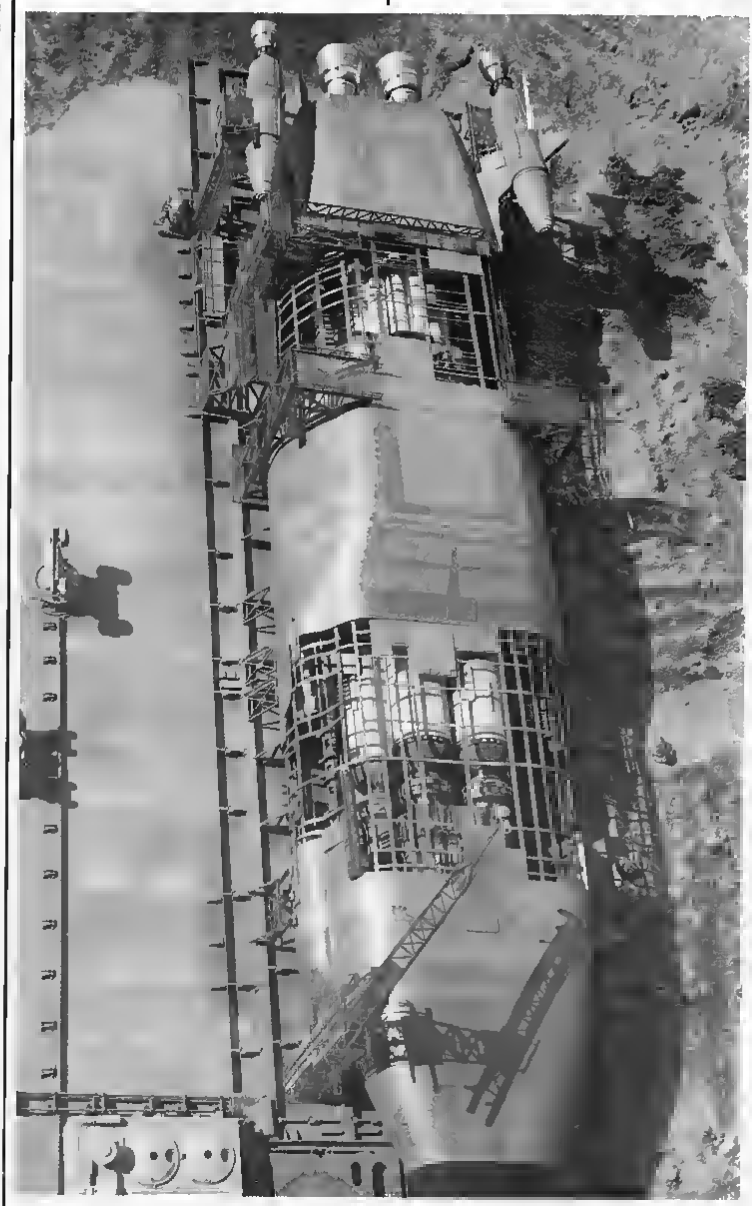
Isn't the film industry always in a crisis? It seems to have been in trouble long before I started working in it. But yes, it's certainly not like it used to be back in the 1970's. At that time I could be working on 2 or 3 shows at the same time. But I still get quite a lot of stuff in. Mainly commercials; they always seem to be ongoing. You mentioned the Malibu commercial, that was ages ago. More recently I was heavily involved in the BSB satellite TV campaign, which unfortunately all fell through when they merged with SKY. I did some stuff for Coca Cola last year, but it only appeared in the States. The same was true for the big thing I did for the New Jersey bank. I built this massive spacecraft eight feet long shaped like the state of New Jersey! Outside the film industry, I do a lot of work for the Giftware industry. I sculpted much of the Scottish range for Lilliput Lane, you know, those cutesie little cottages. I loved doing them! as they were quite a change from spaceships! I also did over thirty figurines for another Cumbrian based company called Brush Strokes.

Were they fantasy figures?

Not really, they were children, but fairies as well, so I guess there was a bit of the fantasy element. I've done some much more fantasy orientated things, more like 'Lord Of The Rings.' That's a big source of inspiration to many people, including me. I did a Nazgul for Ray Harryhausen. The winged creature a bit like a pteradactyl with a rider on its back. Very evil. I also did quite a bit of stuff for the Museum Of The Moving Image in London, that was through Ray as well. Oh, and I've also done model cars for the 'Wheels' exhibitor at Beaulieu. I've done quite a cross section really.

I've seen your promotion video for 'Starguard' and I think it's great. Wonderful effects and models. I would personally love to see the series made and I wish you the best of luck with it for the future. Thanks very much for this interview, Martin, it's been a pleasure.

Fay Symes.© 1991



The Phoenix from 'Deaths other Dominion' © M J Bower 1975

Century 21 Convention Review by Chris Callister.

Dateline 26, October, 1991.

Editor's health warning *No, you're not reading a lost script from Hitch Hiker's Guide To The Galaxy or Red Dwarf, this is Chris Callister's intensely personal view of the Fanderson convention in Leeds last October. Abandon seriousness all ye who read beyond this point.*

Chris Callister selects an appropriate Christmas Present for the editor of Century 21 Mag. Mobile by Chris Trice

Of all the people to ask he picks me to give an account of 'goings on' at Fanderson '91 and expects me to keep a straight face!

Held at the Leeds International Hilton (Dragonara), it was everything everyone expected it to be – expensive? Food, drink, 'phone calls and Sunday papers. It's a good job I don't need these things to survive, and the least said about the lifts the better!

The con as a whole has been described to me in various ways, such as 'superb', 'routine', 'very good', 'boring' and 'OK'. You can't please all of the people all of the time!

With a reduced guest list the committee struggled to keep the paying public entertained with such classics as Thunderbirds, Captain Scarlet, Joe 90 and UFO WAKE UP AT THE BACK!! and all crammed into a tiny conference hall too. The only other attractions between shows were the dealers' room provoking a very good turn out with the ever huge David Nightingale accompanied by most of the Thunderbirds stock at very reasonable prices (please send my commission by return of post, Mr. N.)

Three other well-known dealers completed the set with an array of mint Japanese and British toys from way-back, each with corresponding way-out prices, but what a sight! Could anyone miss the LARGE Japanese Tracy island model, big enough to accommodate JR 21 toys? Or how about the set of 4 Thunderbird-shaped purses "£85 to you, John". Nice if you've got it.

A brief visit by Sevans models saw the display of the elusive captains Scarlet and Black figures. Not for sale, 'but send your money now' and who knows, maybe Xmas 1992? The Fanderson merchandise table also did well, I believe, with AlphaCon Videos, Thunderbirds colouring books and lots of past con goodies on offer and a must for the collector including very nice Mike Noble prints of XL5 and TBs 1 and 2.

Fan art and a fan room were other diversions on offer to the discerning con goer, but they weren't diverting enough because many moved on to the broom cupboard – sorry, Model Room.

Four puppets, three original craft, and seven scratch built models, do not, methinks, constitute a model show (but what do I know). Anyone remember UFOria 2 or Fanderson 90? Ah well, it's said people learn from their mistakes. Maybe next time.... they've only to ask!

Guests... If Gerry is asked one more time if he is going to remake Thunderbirds I'll throw up, but, SURPRISE, SURPRISE (how many people lapsed into a Cilla impression then?), Gerry is in the process of producing G Force. No, not a remake of the old G-force cartoon, but an all-new bright and sparkling animation extravaganza (see elsewhere in this ISSUE for further information). Gerry also cut the anniversary cakes which were a delight, with masses of 'Anderson-shaped' icing, and so large that everyone got a piece.

The diminutive forms of Alan Perry and Bob Bell graced the stage for a questions and answers session along with Ed Bishop (bless him), Dolores Mantez and a lady I'd never heard of – Alibe Parsons – but known to millions of 1999 fans as a regular cast member. It's O.K. though – she hasn't heard of me either!

FANDERSON '91 Or (where's the disco?)

The 'Super celebration' planned for the Saturday night entertainment was a bit of a let down. With the promise of music (not, I hasten to add, show themes) most of the ladies dolled up for a good old boogie, only to find that the trivia quiz dominated the better part of the evening.

The Fancy Dress was very good this year with a variety of shows and characters represented, but my first prize would go to the world's smallest Scott Tracy (see photo). With an extra hour available (clocks went back 2am Sunday) many people dispersed to various locations including the infamous party in room 1017. The reception area and downstairs bar were full of groups of people making their own entertainment. Very successfully, I might add. Modellers Inc were there – Kevin Pedley, Phil Rae, Chris Trice and Bill Oram all talking sh...op, all at the same time. Steve Kyte with attendant Japanese friend Hiro, the Italian contingent weighing up the talent, American ladies in baseball caps being stewarded about, a HUGE afro carribean wedding complete with steel band, very weary bar staff and hundreds of LOUD SCANDINAVIAN ATHLETES on a drink – Leeds – dry -in – a – day competition (I think they won).

At 4.15 a.m. (real time) I called in on the all-night 'Into Infinity' film marathon for the utter, utter nutters then left smartly for my bed with visions of Saturday night and Sunday morning (good title for a film, that) haunting me.

Sunday and breakfast in the doghouse (or should that read outhouse) due to 'der management' (said in a Hale and Pace accent) not liking Fanderson members frightening other guests at mealtimes. Then more episodes (yawn), guest panels and the like throughout the day until at last the final ceremony with Ed, Delores and Alibe drawing raffle tickets and handing out prizes to the Fancy Dress, Art and Model Competition winners. Finally, Ed was presented with a tankard for contributions to the Anderson/ Fanderson world with thanks for being a stalwart convention guest. So against Fanderson 90 and 13 guests or Uforia 2 with so much room you got lost, both with large model/art shows to boot – can you compare impartially? Not really. This was, I think, a pilgrimage of sorts to the birthplace of Fanderson conventions. Nice thought but the wrong venue for such a 'do' as 30 years of Supermarionation and 10 years of Fanderson.

Next year, though, a con with a difference – FAB ONE – (Wolverhampton Town Hall/ Civic Centre and, in the Art Gallery, a free, open-to-the-public display of original and scratch built puppets and vehicles, figures and craft from the worlds of Gerry Anderson, not more than five minutes apart I am reliably informed by a local.)

So, as they say at the end of a school report (mine, anyway) 'Could do better'.

Two final thoughts: 1. I want someone to explain the donkey droppings and six feet of garden hose found in room 1017 (I'm only jealous, I couldn't get in!). 2. Is anyone willing to buy prints of Dave Nightingale in his X,Y,Z Fronts?

Dave Nightingale feigns nonchalance as an unsuspecting fan is drawn into the web!

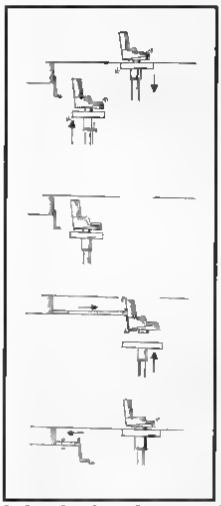
The world's smallest Scott Tracy!

P.W.O.R.

PWOR 3. By Martin Hutchinson and Lynn Simpson.

1. How does the replacement couch manage to avoid the downward couch during Thunderbird Three's launch sequence? Mrs. Diana L. Hagon, Carshalton

A tricky one this, because the information supplied in the annuals (and the comic!) has the couch being replaced at the bottom of the shaft as the couch carrying TB 3's crew heads off towards the spaceship. On screen, however, we see the replacement couch being lifted at the same time as the crew descends. The only thing we can suggest is this - the replacement couch is



1. Crew couch descends / replacement rises.
2. replacement reaches top, stops and waits for column to rise again
3 Just before column reaches top a fork lift device extends replacement couch into correct postion
4 and raises replacemnt couch into place

behind the downward couch so, as viewed from the side, this happens. (Code 6).

2. What was Mrs. Tracy's name and how did she die? Mrs. Diana L. Hagon, Carshalton

Jeff Tracy's wife was called Lucille (Code 5) and she died soon after giving birth to Alan, presumably from complications arising from the birth, although we are never told. Agent Simpson suggests. She died in an accident because normal rescue methods failed and this prompted Jeff to create International Rescue. (Code 6)

3. How does Scott get out of Thunderbird One when the craft has landed horizontally?

There is a retractable ladder for him to use (Codes 2 and 5) The Japanese guidebook 'Entertainment Bible Number 10' on Thunderbirds features a cutaway showing a gantry that lowers the mobile control equipment and hovercraft to the ground while Scott descends on a rope with a loop on the end to put his foot in!

4. In The Secret Service what organisation does Father Unwin work for?

Father Unwin works for B.I.S.H.O.P. (British Intelligence Service Headquarters Operation Priest) (Code 1)

5. In Captain Scarlet, S.I.G. means 'O.K.' or words to that effect. What was the correct Spectrum response when things were not O.K.?

The correct response was S.I.R. or Spectrum Is Red. (Code 1)

6. What size orchestra did Barry Gray use for the first season's music in Space: 1999? Nick Pocengal, Petersburg, Florida, U.S.A.

Barry Gray's orchestra size was ever changing. For Thunderbirds Are Go the orchestra numbered 70 musicians, whilst for Stingray under 40 were used. The film Doppelganger used 56 musicians. For Space: 1999, Barry used rock instruments for the first time and the size of the orchestra was 54. (Code 3)

7. Did Barry Gray compose music for any other TV or film productions? Nick Pocengal, Petersburg, Florida, U.S.A.

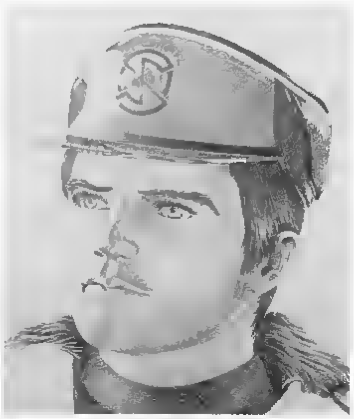
Yes he did. He contributed some music to the film Fahrenheit 451 (the rest being composed by Bernard Hermann of 'Psycho' fame). He also composed quite a bit of 'library music' - short pieces put into a pool and then used in productions as and when required. Before working with Gerry Anderson one of the projects he worked on was with Bob Sharples, called 'The Wonderful World of Nursery Rhymes'. These were sung by Vera Lynn and Kenneth Mc Kellar - quite a bit removed from 21st century music! (Code 3). (I also remember Barry being credited for sound effects music on the two Doctor Who films - electronic doors opening and closing, things like that - Ed.)

That's it for this time. Thanks for the varied questions and many thanks to Francois Evans for information on Barry Gray.

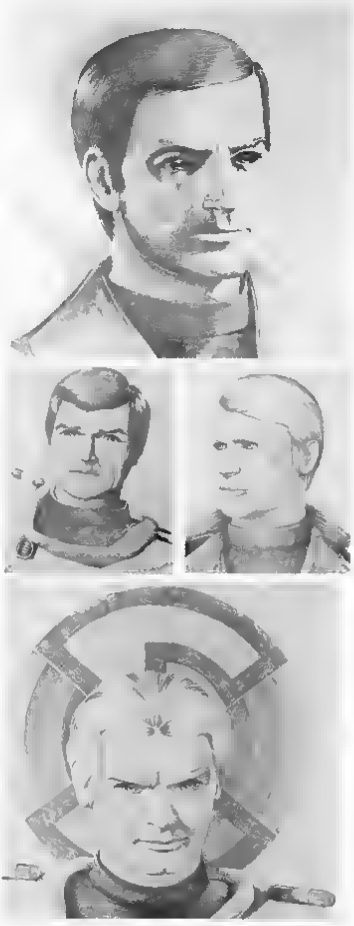
Code 1: On Screen. Code 2: Printed Info.- Script/Press Release/Mag. article. Code 3: Verbal (From Gerry Anderson, Phil Ras, Derek Meddings, etc.). Code 4: Mini-Album. Code 5: TV 21/Annual/Novel. Code 6: Conjecture/Supposition. Code 7: Unknown.

SPECTRUM CAPTAINS CAPTURED BY P.W.O.R

During discussions with the various personnel from the world organisations approached exclusively by P.W.O.R., agent Lynn Simpson is naturally busy with pencil and paper. She takes notes, of course, but also on occasion, Lynn has been allowed to sketch the people she is talking to with a view to publishing the results in Century 21. This issue we are delighted to present her excellent renditions of the Spectrum organisation. Captain Black's portrait was, of course, constructed via reference from a spectrum file as it was deemed hazardous to agent Simpson's health to approach the subject directly!



Captain Scarlet



Top to Bottom and Left to right are: Captain Black, Captain Ochre, Captain Blue and Colonel White

(The artwork featured on this page appears by kind permission of Fanderson, and will also be featured in a Fanderson fiction magazine to be published later this year).

'From Toy to Model'

By Neal Wood

Photography by
Syd Pinto & Neal Wood

Using Imai 10 inch Thunberbird 2,

Supplied with miniature Mole, Recovery vehicle and Thunderbird 4, which in fact is the only reasonably real looking of the pod contents, this Toy is designed to run on wheels, mounted in the base of the pod.

My intention was to create a Model of my favourite Thunderbirds craft that represented something as close to the original as was possible. This was to be a relatively simple operation and can be achieved by any keen modeller with basic ability.

The only attention required to the main body was to cut away the air vents in the front underside of the nose section with a very strong knife and file carefully to produce 2 matching vents on each side. As the model used for filming varied in scale from shot to shot the detail incorporated varied and I decided that the best solution at this scale was simply to leave the vents open. Other than that, the body could be glued, filled and rubbed down, ready for spraying.

The engine cowlings to the rear were moulded in a much softer plastic to the main body and these did required rapping in a very fine card/plasticard to eliminate the concave appearance.

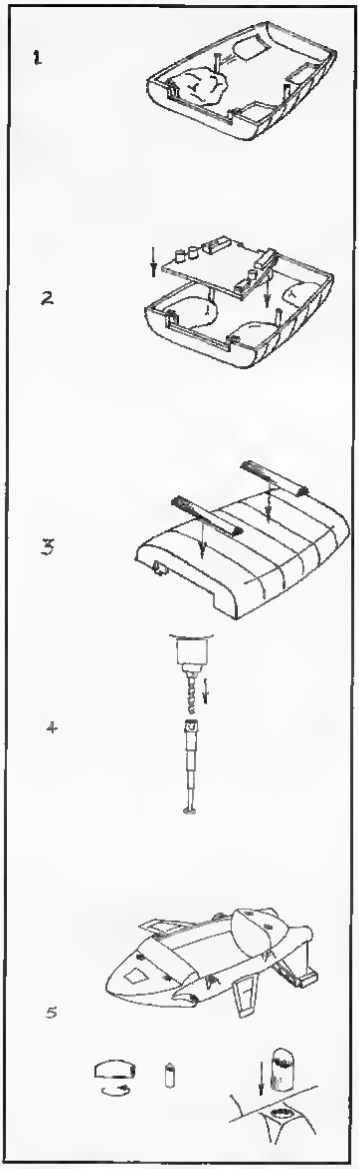
The pod base has 4 cut aways to allow the wheels through. These require filling with a firm but pliable substance such as model clay or plasticine Fig.1. Smooth the outer surface inline with the contour of the hull. This can then be overlaid with fine grade plasticard or card, again in line with the moulded contours. The lugs to support the floor also require reducing as the working below the floor is no longer needed. The original rear floor section (piece No 6) will now form the floor Fig 2 and the parts not used from the miniature vehicles make for good detailing on the floor edges. The original front floor section (piece No 13) needs cutting and filing to sit in the upper pod section to form the rear pod wall, so that it rests just behind the front floor section. This again can be detailed with unused sprue and other various components. The interior should now be painted. All parts can be glued, not forgetting the door, filled and rubbed down for spraying. The rollers on the underside are simply a pencil cut in half and glued to the base, Fig 3. The ends may need filling, then painting black.

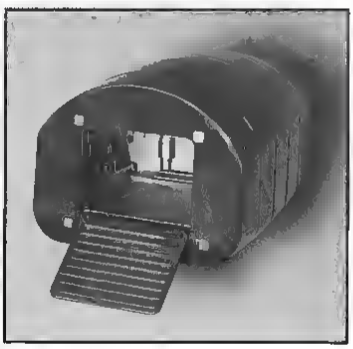
The legs are intended to hinge back (similar to the die-cast Dinky toy) and I therefore decided that whilst I wanted the option of using them for display, I didn't want them like that. First, remove the hinge tab at the top of the leg and drill out the core, Fig 4. to a depth of about 4mm.

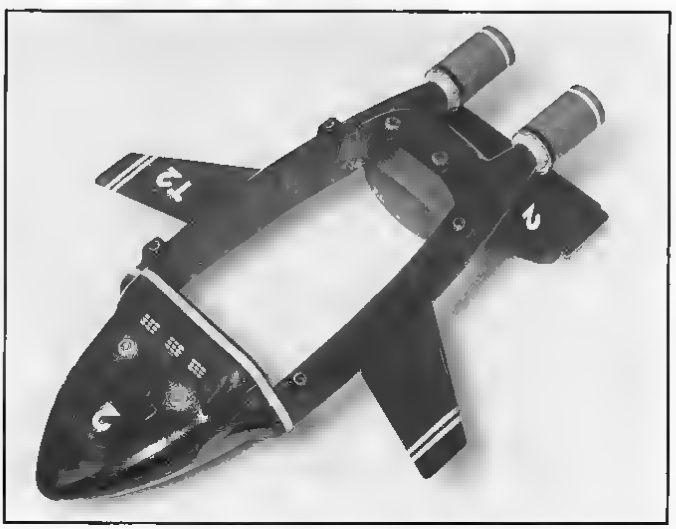
The hinge holes on the underside of the main body will be made into more realistic vertical thrusters by cutting a piece of fine paper, Fig 5, rolling and gluing it and then gluing the tube into the hole, facing away from the body. This should protrude by 3mm, enough to then slot into the head of the leg and stand the craft in the raised position.

The finish is down to you but I chose to paint the No 2's on instead of the decals supplied. Other details were included where appropriate.

Happy modelling.







Continued from page 19

protects them and seeing Alpha as a threat it is taking action to destroy it. Only the Masters can countermand the computer's instructions, but the Alphans are too late as the last of the Masters, the Guardian, is already entering his chrysalis. Carter attempts to prevent him from doing so but is trapped in the chlorine-filled rejuvenation chamber Maya turns into a chlorine-breathing Kreno creature and rescues him. Koenig threatens to destroy the chrysalises with Eagle One's lasers unless the Voice Probes prevent the next explosion. Two of the Masters are reborn, appearing as beautiful women who call themselves A and B. Koenig pleads with them to delay the next explosion for four hours, by which time the Moon will have passed their planet, but A and B are unable to come to an agreement. The decision rests with the next Master to emerge from chrysallis - he is the Guardian's brother, and having learnt of their attempt to prevent the Guardian from entering his chrysalis he decides to allow the explosion to go ahead as scheduled. Before leaving, Koenig tells the Masters that, "Loyalty is better than logic, hope is better than despair and creation is better than destruction." For the Alphans it seems to be a hopeless situation as the Moon has now passed beyond the range of Eagle One. However, Koenig's final speech has hit home and the Masters limit the explosion so as not to destroy Alpha and Eagle One rides home on the shockwave.

Guest stars: Ina Skriver - A
Sarah Douglas - B
with Robert Rietty - Sphere Voice
David Sebastian Bach - Guardian's Brother
Albin Pahernik - Creature

12. CATACOMBS OF THE MOON
(formerly "The Catacombs Of The Moon")
Written by Anthony Terpiloff
Directed by Robert Lynn

1196 days after leaving Earth orbit, in Medical Centre, Michelle Osgood requires an artificial heart to save her life, while in the catacombs beneath the Moon's surface chief engineer Patrick Osgood - Michelle's husband - leads a desperate search for tiranium, a rare metal vital to Alpha's life support functions, and to the manufacture of Michelle's artificial heart. Caught in the blast of his mining explosives, Osgood has visions of Alpha being destroyed by fire and his wife in a four poster bed on the Moon's surface surrounded by the flames. Then Alpha is struck by an unprecedented heatwave and Koenig takes Eagle One into space to investigate the source. Meanwhile, Helena and Dr Ben Vincent are working on perfecting Michelle's new heart. All their tests fail and Helena realises that the only solution will be to coat the valves with Tiranium. However, Koenig refuses to authorise the release of any Tiranium from Alpha's dwindling stores. Osgood has lost faith in Alpha's medical science and, exhibiting signs of madness, declares himself to be Michelle's saviour. After a struggle in the explosives store in which he attempts to wrest Verdeschi's stun gun from him, Osgood is attacked and wounded by Maya who has transformed herself into an Alsatian to break up the fight between the two friends. However, Osgood flees and is later discovered unconscious, but on arrival in Medical Centre he reveals that he has strapped himself up as a human bomb. He forces Helena and Verdeschi to release Michelle from Medical Centre, taking her down into the catacombs where they will be safe from the coming holocaust. Koenig has discovered a massive firestorm, like something out of Dante's Inferno, heading straight for Alpha. He alerts Alpha to the danger but then his communications are cut off. In Koenig's absence, Verdeschi is in command and he authorises Helena to use some Tiranium for the artificial heart. Now all Helena needs is her patient . . . The storm hits and a series of spectacular explosions rack the Moon. Verdeschi leads a security team into the catacombs to track down Osgood, but they have little chance of locating him. In the dark Verdeschi calls Maya down into the tunnels and she turns herself into a tiger, able to see in the dark, to seek him out. The cave roof collapses and Osgood is buried under the rubble while Verdeschi digs him out, the security team returns Michelle to Medical Centre for the vital transplant operation. The operation is a success but Michelle only begins to make a complete recovery when she knows that her husband is safe. The storm passes with only minimal damage to Alpha and with time and faith, Osgood is expected to recover his mental stability.

Guest stars: James Laurenson - Patrick Osgood
Pamela Stephenson - Michelle Osgood
with Lloyd McGuire - First Engineer
Brendan Price - Security Guard
Alan Hunter - Co-Pilot
Nova Llewellyn - 1st Alphan Woman
Felicity York - 2nd Alphan Woman
Saul Reichlin - Second Engineer
Karen Ford - Nurse
James Leith - Alphan

13. SEED OF DESTRUCTION
Written by John Goldsmith
Directed by Kevin Connor

1608 days after leaving Earth orbit, Alpha has encountered a bizarre jewel-like asteroid which appears to be causing a power loss throughout the base, draining Alpha of energy. Koenig mounts a reconnaissance mission with Alan Carter, but as their Eagle lands on the asteroid's surface a malfunction alarm sounds and Koenig leaves Carter to trace the fault, while he investigates a nearby cave. He discovers a crystal tunnel that appears to be a vast hall of mirrors, reflecting his image in every direction. One of the images takes on a life of its own, strikes Koenig down and returns to Alpha with Carter, masquerading as John Koenig. The duplicate Koenig takes with him a chunk of crystal and proceeds to organise the direction of an energy beam at the asteroid, apparently to neutralise an energy screen that surrounds the Moon. However, Maya is concerned at his unscientific and illogical behaviour as he refuses to allow her to examine the crystal or investigate alternative methods of piercing the energy screen. When she queries his decisions, 'Koenig' orders her to be confined to her quarters. Helena is concerned that the energy beam 'Koenig' proposes will seriously drain power from the life support systems, but 'Koenig' completely shuts her out and deliberately avoids physical contact with her. Touching his hand, she is alarmed to find his skin is ice-cold. Maya is convinced that the answer lies with the crystal and she transforms herself into a lab technician to obtain a sample of it. She discovers that the crystal is an incredibly dense, complex form of living matter from which all the energy has been drained, but it lies dormant, not dead, awaiting rejuvenation like a seed. On the asteroid, the real Koenig learns that the crystal is the Heart of Kalthon, a seed created by long-dead scientists of an ancient civilisation - destroyed by a Black Sun - which holds the essence of that civilisation awaiting an infusion of energy for rebirth. Before he can act on this information, he is frozen in the crystal matrix. However, on Alpha, Helena and Verdeschi are aiding Maya in her 'mutiny'. Maya and Verdeschi hi-jack an Eagle and head for the asteroid, but the duplicate Koenig realises what has happened and orders Carter to shoot them down. Carter refuses in spite of his loyalty to Koenig and when 'Koenig' attempts to shoot the Eagle down himself, Helena points out that this will divert power from the energy beam, which is more important to the Kalthon duplicate than preventing Maya and Verdeschi from learning the truth on the asteroid. Arriving on the asteroid, Maya and Verdeschi find Koenig trapped in one of the mirrors in the crystal cave. Freeing him, Maya and Verdeschi move deeper into the cave to find and destroy the Heart of Kalthon while Koenig takes the Eagle and returns to Alpha. Kalthon imprisons Maya and Verdeschi in the mirrors, but on Alpha, Koenig confronts his duplicate and directs a beam of intense high-frequency sonics at the asteroid. The sound shatters the crystal and the duplicate Koenig explodes into crystal fragments. On the asteroid, the Heart of Kalthon is destroyed and Maya and Verdeschi escape from the crystal maze as the mirrors shatter around them.

with Martha Nairn - Female Operative
Jack Klaff, James Leith - Guards
Albin Pahernik - Creature

14. THE BETA CLOUD
Written by Charles Woodgrove (Fred Freiberger)
Directed by Robert Lynn

1503 days after leaving Earth orbit, a strange cloud has appeared in Alpha's East Quadrant and lassitude, depression and loss of will incapacitates most of the personnel. Eagle Six is sent to investigate the cloud, but returns to Alpha with its' pilot, Tom Graham, missing. In his place is a huge, terrifying creature which rampages through Alpha, completely unharmed by Alphan weapons. As Koenig, Helena and Carter are incapacitated by the feverish sickness, Verdeschi takes charge of the situation, instructing the computer to lock all doors on Alpha and only to open them on his command. With only Fraser to assist him, Verdeschi seals the rest of the Command Centre personnel in Medical Centre for their own safety. The cloud announces that the creature has been sent to take the Alphan life support core which will prevent the cloud's extinction. Verdeschi leaves Fraser to protect the life support systems, while he attempts to stop the creature by locking it into a vacuum chamber. However, the creature can survive in the vacuum and it attacks Verdeschi when he opens the chamber door. Maya manages to bypass the seal on Medical Centre by changing into a mouse and making her way through the ventilation system to help Verdeschi. Turning into a space animal, she battles the cloud creature and Verdeschi turns a high-pressure carbon dioxide hose on it to enable them both to escape. Maya changes into a chlorine breathing creature from the planet Kreno and lures the cloud creature into a chlorine-filled hydroponics section, but this plan also fails - the creature is

unafferted by the chlorine. Verdeschi and Maya attempt to attack the cloud itself using the Alpha surface laser batteries, but the cloud's control centre simply reforms. They make their last stand outside the life support centre, where Fraser has constructed an electric barrier across the corridor with Sandra's help. The barrier appears to stop the creature at first, but it soon breaks through the barrier and, tossing Fraser aside, enters the life support centre and removes the life support core. It is then that Maya realises that the creature is not a living being, but a robot. Transforming into a bee, she crawls inside the creature's head through its ear and short-circuits it's computer brain. The creature is disabled, Alpha is saved and the cloud vanishes. (Continuity note: the chlorine-breathing Kreno creature is the same one seen in The AB Chrysalis.)

Guest star: Dave Prowse - Beta Cloud Creature
with Albin Pahernik - Space Animal/Kreno Animal

15. A MATTER OF BALANCE
Written by Pip & Jane Baker
Directed by Charles Crichton

1702 days after leaving Earth orbit, botanist Sbermeen Williams is infatuated with Tony Verdeschi, but he has no interest in her. Feeling rejected, she is crying in her room when she sees a vision of a man watching her. Alpha comes into range of a planet with abundant vegetation, suitable for human habitation, but devoid of animal life. Koenig picks a landing party, deciding upon botanist Eddie Collins in favour of Shermeen on Helena's advice. But Shermeen is visited by the man she saw before, who introduces himself as Vindrus from Sunim and shows her how to create a mutated seedling, which quickly develops into a poisonous plant. Fumes from the plant render Collins unconscious and Shermeen joins the landing party by default. Koenig, Maya, Fraser and Shermeen explore the planet, collecting samples of the plant life. The Alphans discover a temple-like structure and Vindrus appears to Shermeen, encouraging her to enter, while the others are attacked by the temple's monstrous guardian, the Thaed. Inside the temple, Vindrus explains that this that Shermeen sees is just his spirit body with Shermeen's help he can bring his corporeal body to this world via apparatus in the temple, if she returns to Alpha and locates a mobile nuclear generator. Maya manages to bypass the Thaed by transforming into a fox and enters the temple. She is surprised to find Shermeen inside, but Shermeen gives no explanation as to how she walked past the Thaed unharmed. Maya records the interior of the temple on video before leaving with Shermeen - neither is harmed by the Thaed. They return to Alpha with Koenig and Fraser. Shermeen is oddly evasive about the whole affair when Koenig questions her about the temple. Maya's recordings show wall paintings depicting the evolution of man, and a machine that she recognises as a matter/anti-matter converter. Later, Verdeschi is present when Vindrus appears to Shermeen once again. Vindrus explains that he is from a world of anti-matter where the evolutionary process is in reverse, moving towards extinction. Vindrus wishes to cross over into the matter world, where the future prospects are more promising. Verdeschi offers to help, until Vindrus reveals that for every person that crosses over, another must cross back. Verdeschi is knocked unconscious by Vindrus using the plants that Shermeen developed earlier. Under Vindrus' influence, Shermeen steals a portable generator and commandeers an Eagle to return to the planet. She is followed by Koenig, Verdeschi and Maya, but the Alphans arrive too late - with the generator linked to the converter, Vindrus forces Shermeen inside and she replaces him in the anti-matter world as he becomes matter. Koenig and Verdeschi are taken into the temple by Vindrus while Maya is left outside, but Vindrus seals the temple and announces that he intends to replace everyone on Alpha with his colleagues from the anti-matter world. Maya turns into a small monkey and gains access to the temple by climbing through a hole in the roof. In the darkness Maya then enters the converter cabinet and transforms into Shermeen and Koenig tricks Vindrus into believing that he has sabotaged the generator so that Vindrus' converter has only sent Shermeen half-way over. Vindrus re-enters the converter in his confusion and Koenig and Verdeschi lock him inside. Maya uses the equipment to return Vindrus to the anti-matter world, while Shermeen becomes matter again. Koenig sets the generator to destroy the converter and the Alphans flee the planet - as the generator explodes and destroys the converter, the planet itself vanishes, re-converted to anti-matter. (Note: the Thaed creature is the Beta Cloud creature from the previous episode, dressed in armour with fins and fangs added to the head.)

Guest stars: Lynne Frederick - Shermeen Williams
Stuart Wilson - Vindrus
with Nicholas Campbell - Eddie Collins
Brian Osborne - Mr Potter

16. SPACE WARP
Written by Charles Woodgrove (Fred Freiberger)
Directed by Peter Medak

1807 days after leaving Earth orbit, a derelict spaceship has appeared in Alpha's Third Quadrant and Koenig and Verdeschi investigate in Eagle Six. In Medical Centre, Maya has been struck down with a mysterious illness which leaves her deliriously reliving the last days of Psychon. Suddenly, the Moon falls through a space warp which transports the Alphans some five light years from their previous position, and Koenig and Verdeschi are trapped on the other side. As the Alphans start to come to terms with what has happened, Maya transforms into a strange, scaled space animal and, breaking out of Medical Centre, storms through Alpha in an attempt to return to her dead father on Psychon. She makes her way to an Eagle, but Carter has the vehicle taken down to the Eagle hangar. When Maya attempts to lift-off, in her creature form she is unable to control the craft and it crashes inside the hangar. On the other side of the space warp Koenig and Verdeschi board the derelict spaceship in the hope of finding some way to locate the window in space they need to rejoin their colleagues. On board they find a message from the long-dead captain of the ship recorded on the ship's log. Dying from injuries following an explosion which wiped out his crew, the alien captain has left instructions for finding the space window that Koenig and Verdeschi need, and by linking the Eagle's systems to the spaceship's, they should be able to return to Alpha. In Medical Centre, Helena attempts to operate on Maya, but the space animal's biology is outside Helena's experience. Maya suddenly changes into a Psychon warrior and breaks free of her restraints. Transforming into another space animal, she rampages through Alpha once again, until she is trapped in an airlock. However, she escapes onto the surface of the Moon - the spaceanimal has oxygen reserves allowing it to survive in a vacuum and Helena and Carter desperately chase after her in a Moon Buggy. Fortunately, they manage to subdue her and return her to Alpha, where she finally transforms back into her normal form and makes a complete recovery from her illness. Using the alien equipment and technology, Koenig and Verdeschi have successfully located the space window and with the derelict in tow they negotiate the warp and return to Alpha. (Note: the second space animal seen in this episode is the Beta Cloud creature once again, as seen in The Beta Cloud but with additional fur on the head covering the alterations made to it for A Matter of Balance. The derelict space-craft is re-vamped from the Archanon ship in The Mark Of Archanon.)

with Peter Porteous - Petrov
Tony Osoba - 1st Security Guard
John Judd - 2nd Security Guard
Trevor Thomas - Refuel Eagle Pilot
Andrew Lodge - Grasshopper

17. THE BRINGERS OF WONDER - Part One
Written by Terence Feely
Directed by Tom Clegg

1912 days after leaving Earth orbit, while piloting Eagle Ten, Koenig becomes irrational and unresponsive, eventually crashing into the area of the Nuclear Waste Domes. Dragged unconscious from the wreckage, Koenig is hooked up to a cerebral wave machine in Medical Centre. Although experimental with unknown side-effects, the machine will electronically massage Koenig's brain, countering the effects of his severe concussion. Sensors pick up a space craft heading for Alpha, and on arrival it proves to be a Superswift, a faster-than-light vehicle from Earth come to rescue the Alphans. The crew is made up from friends and relatives of the Alpha personnel - the ship is piloted by Verdeschi's brother Guido and also on board are Carter's friend Ken Burdett, Helena's mentor Dr Shaw, Sandra's fiancee Peter Rockwell and an old flame of Koenig's, Diana Morris. The happy reunion is recorded on video by records section's Clive Kander. Two of the new arrivals appear to exert some form of influence over medical orderly Sandstrom. He goes to Medical Centre and starts switching off the instruments attached to Koenig, but he is fortunately spotted on a monitor by Helena and Dr Ben Vincent who rush to help Koenig. Koenig makes a complete recovery and is told of the arrival of the Superswift. However, on joining the party in Command Centre, Koenig sees not the friends from home but hideous alien beings and on the main screen he sees a strange alien craft where the rest of the Alphans see the Superswift. Koenig orders the craft destroyed and when Verdeschi countermanders the order. Koenig attempts to shoot down Guido. Believing him to be still suffering from some kind of brain damage, Helena stuns Koenig and restrains him in Medical Centre. With the true forms of the visitors recorded on video by Clive Kander, Dr Shaw and Guido influence Kander to lock himself in the

records lab and destroy the equipment. Maya gains access to the lab by changing into a ladybird and crawling in through an airvent. Turning into a space animal she frightens Kander who accidentally causes an explosion which destroys all the records. Maya and Kander escape from the burning room, but Kander dies from injuries sustained in the flames. Lots are drawn to decide which three Alphans will be the first to return to Earth in the Superswift's pilot ship. Verdeschi draws the names from a raffle box, but under the influence of the visitors, instead of the actual names on the cards - Stoner, McCarthy and Allday - Verdeschi perceives the three lucky winners to be Alan Carter, Joe Ehrlich and Jack Bartlett. The three men set off in the pilot ship for Earth. When Koenig recovers, he tells a sceptical Helena and Verdeschi of what he sees instead of their friends from Earth, and becomes very concerned when he learns that the team chosen for the pilot journey to Earth are all members of the radioactive monitoring team. When he becomes violent, Helena sedates him. Sandstrom escapes from Medical Centre and attacks Verdeschi and Maya in the corridor as they are on their way to visit Koenig. Maya changes into a kendo warrior and renders him unconscious. Meanwhile, in Medical Centre, one of the alien creatures smothers Koenig as he lies helpless.

Guest stars. Toby Robins - Diana Morris
Stuart Damon - Guido Verdeschi
Jeremy Young - Jack Bartlett
Drewe Henley - Joe Ehrlich
Patrick Westwood - Dr Shaw
Cher Vameron - Louisa
with Al Lampert - Ken Burdett
Billy J. Mitchell - Professor Hunter
Earl Robinson - Sandstrom
Robert Sheedy - Henry
Nicholas Young - Peter Rockwell
Albin Pahernik - Lizard Animal
Nick Hobbs - Clive Kander

18. THE BRINGERS OF WONDER - Part Two

Written by Terence Feely
Directed by Tom Clegg

2515 days since leaving Earth orbit. Helena and Maya find Dr Shaw checking on Koenig in Medical Centre, unaware that they have just prevented Koenig from being smothered by the alien creature. Koenig comes round and tries to convince Helena and Maya that he is right about what he sees. Maya shows him the pilot ship on the screen - Koenig sees an Eagle. He suggests that the effects of the cerebral wave machine have prevented the aliens from exerting their telepathic control on him and asks Maya to take the same treatment. She agrees and shortly afterwards she also sees the visitors as repulsive plasma beings. Carter, Ehrlich and Bartlett have apparently arrived on Earth, but in reality they have landed near the nuclear waste domes. To find out why, Maya transforms herself into one of the plasma beings. The creatures soon realise that she is an imposter, and she has to change back quickly, but she has learnt that the plasma beings feed on radiation, which has run out on their planet. The creatures are now starving and need to feed on the intense radiation that will be caused by exploding the nuclear waste dumps. Unable to handle physical activity, they need the Alphans to destroy the domes for them, by inserting atomic fuel into the nuclear waste core. Helena suggests that they use a sonic anaesthetic to block the synapses and nerve-paths in the Alphans' brains and thus break the aliens' hold over them. They manage this by broadcasting white noise throughout Alpha, and the alien beings are seen for what they really are. Their energy running out, the beings concentrate on influencing Carter, Ehrlich and Bartlett, who, believing themselves to be on Earth are actually preparing to detonate the waste dumps. Maya realises that the aliens are tapping the Alphans' brains for energy, so Helena knocks everyone out with contact gas to weaken the aliens' power still further. After a fight on the Moon's surface which leaves Ehrlich unconscious, Koenig heads for the waste domes to prevent Carter and Bartlett from inserting the atomic fuel into the waste core. The aliens' energy weakens and they are forced to release their hold over Bartlett, but still hallucinating, Carter brutally attacks Koenig. With the fuel rod on the brink of sliding into the nuclear core Koenig finally manages to overpower Carter. Their source of energy lost, the plasma beings fade out of existence. (Note: the discrepancy between the dating of the Status Reports in parts one and two of this story was an oversight during postproduction. Terence Feely's script for part two begins with Helena recording her report 1915 days after leaving Earth orbit, just three days after part one, not six hundred and three days after part one - over a year! - as in the finished episode.)

Guest stars, as part one with the exception of Nick Hobbs as Clive Kander.

19. THE LAMBDA FACTER

Written by Terrance Dicks
Directed by Charles Crichton

2308 days after leaving Earth orbit, a series of minor disturbances is plaguing Alpha - petty disagreements and instrument malfunctions. Medical technician Sally Martin dies a violent death in mysterious circumstances, while Koenig is visited in dreams by ghosts from the past. When Helena is unable to diagnose what caused Sally's death, Koenig, suspecting murder, questions Mark Sanders, Sally's ex-fiancee, and his new lover Carolyn Powell. Both Sanders and Carolyn appear to have some motive for Sally's death as they admit to there being some friction after the engagement was broken off. Meanwhile, computer technician Carl Renton finds himself unable to lose at a game of chance, which leads to a fight with his opponent, engineer George Crato. Verdeschi has to break up the brawl. Alan Carter reports that three-quarters of his Eagles are non-operational, and he suspects sabotage. Carter questions Chief Engineer Pete Garforth, but after Garforth is called away, Carter finds himself trapped in the engineering workshop with an atomic motor running wild. He tries to wrench the power cable from the machine, but is just not strong enough. He is rescued by Maya who transforms into a gorilla, breaks down the door and wrenches the cable from its housing. A strange space cloud has moved into Alpha's vicinity, and Maya realises that it is giving out Lambda waves, or more specifically, the Lambda Variant which is responsible for promoting extra-sensory perception and paranormal powers in the human mind. Helena conducts a series of tests to determine if these waves are affecting the Alpha personnel, and over ninety percent of her subjects show remarkable increases in paranormal ability. Helena is also able to single out three sensitives who exhibit powers that go right off the scale - Carl Renton, Pete Garforth and Carolyn Powell. Koenig is still being troubled by manifestations of two dead friends, Tessa and Sam. He tells Helena that they had to be abandoned on a venus space station to isolate the disease that they had contracted. Meanwhile, Sanders tells Carolyn he suspects that she had something to do with Sally's death—he is found horribly murdered shortly afterwards. Maya and Helena design a shield which will block out the Lambda Variant, and while it proves effective on Renton and Garforth, Carolyn is still able to exhibit extreme power, drawing on the space cloud to boost her psychic abilities. She uses her power to attack Helena and Verdeschi and then to take over Command Centre. She forces Maya to turn into a caterpiller and, imprisoning her inside a box, threatens to suffocate her. Koenig's hallucinations have induced a catatonic withdrawal, but Helena manages to pursuade him that the feelings of guilt are all in his mind. Koenig confronts the hallucinations of Sam and Tessa and they disappear. Koenig is the only Alphan with the psychic power to stand up to Carolyn, and he confronts her in Command Centre in a battle of minds. Carolyn wants everyone to hate her to increase her power, but Koenig refuses and turns her power against her, leaving her mind a blank. The space cloud vanishes and everyone returns to normal.

Guest stars Deborah Fallender - Carolyn Powell
Jess Conrad Mark Sanders
with Anthony Stamboulieh - George Crato
Michael Walker - Carl Renton
Gregory de Polnay - Peter Garforth
Lydia Lisle Sally Martin
Lucinda Curtis - Tessa
Dallas Adams - Sam

20. THE SEANCE SPECTRE (formerly 'The Mutiny')

Written by Donald James
Directed by Peter Medak

2012 days after leaving Earth orbit with the distinct possibility that a weather belt the Alphans have named Tora could contain a planet which may present them with a new home, in the interests of not raising false hopes, Koenig has ordered Command Centre to be off limits to all but essential personnel. This angers Greg Sanderson, and his surface exploration team, Eva, Carnik and Stevens. They break into Command Centre, gun down Maya, Verdeschi and Sandra and using autohypnosis they hold a seance. Sanderson announces that Tora contains a habitable planet, but Koenig has learned during a reconnaissance in Eagle Four that Tora is on a direct collision course with the Moon - if it does indeed contain a planet, Alpha will be destroyed in the collision. Sanderson questions Koenig's authority, accusing him of hiding the presence of a habitable planet through a fear of losing his dictatorial control over Alpha. Rejecting his accusations, Koenig has Sanderson confined to Medical Centre, where Helena diagnoses that Sanderson is suffering from green-sickness, an extreme manifestation of tension brought on by being constantly subjected to Alpha's sterile environment, and which often results in hallucination and disorientation. Koenig and Maya probe into the heart of Tora in Eagle One, tracked by the main computer so that everyone on Alpha can see what they find. However, with Eva's help, Sanderson breaks out of Medical Centre and engineers a malfunction in the

main computer which causes Eagle One to crash onto a planet at the centre of the weather belt. Koenig and Maya are unharmed and discover the planet to be in the early stages of formation, little more than a dustbowl and far from Sanderson's visions of verdant pastures. Carter is able to return the Eagle to Alpha on remote control, but the ship's oxygen recycling plant is damaged and Maya has to transform into a large bush to provide Koenig with the oxygen he needs to survive the journey back. Locking himself and his team in a travel tube, Sanderson rejects Koenig's description of the planet, but his friends begin to doubt him. Koenig announces that he intends to avoid the collision with the planet by detonating part the atomic waste in the nuclear waste dumps and he orders the complete evacuation of Alpha to avoid loss of life. Sanderson insists that the Moon will go into orbit around the planet, but his followers have lost faith in him and vote to evacuate with the rest of the Alphans. Sanderson attacks Koenig and Maya in the empty Command Centre, but Maya changes into a space animal and overpowers him. However, Sanderson escapes and apparently disappears. Koenig and Maya fly out to the nuclear waste dumps, and Koenig sets explosives on the Moon's surface to trigger the atomic explosion. Sanderson appears and attempts to prevent the detonation, but in a struggle with Koenig, Sanderson falls into one of the nuclear waste pits and is killed. Racing against time, Koenig and Maya only just manage to get clear of the Moon before the waste is detonated. The Moon changes course away from its collision with the planet, and returning to Alpha, Helena treats Sanderson's team for the green-sickness by showing them endless videos of lush greenery until they are completely bored.

Guest stars: Ken Hutchinson - Greg Sanderson
Carolyn Seymour - Eva
with Nigel Pegram - Cernik
James Snell - Stevens
Christopher Asante - Guard

21. DORZAK
Written by Christopher Penfold
Directed by Val Guest

2009 days after leaving Earth orbit, while Koenig is investigating a belt of asteroids in the North Quadrant, Alpha picks up a Universal Plague Warning signal and is then approached by an alien spacecraft. A woman appears on the screen introducing herself as Sahala from Norvah in the Croton galaxy and requesting permission to land after an accident on board has left one crew member dead and another injured. Verdeschi agrees to her request, but when Sahala emerges from the ship she guns down Maya as soon as she realises that she is a Psychon. Verdeschi confines Sahala to detention while Helena treats Maya and Sahala's injured colleague Yesta. Talking with Carter, Sahala tells how the Psychon Dorzak arrived on their world seeking asylum from his home planet, which was about to be destroyed. But Dorzak incited the Norvahns to violence after thousands of years of peace, so the Norvahns are sending him into exile on Thesalena. En route, Dorzak used his mind power on Sahala's colleague Clea, in spite of being held in stasis, and she freed him from his captivity. However, she was discovered in the act by Yesta who returned Dorzak to stasis, but still under his control Clea attacked Yesta and later threw herself into space when she realised what she had done. Maya is not convinced by the story. She knows Dorzak as a great philosopher, a man of peace, and encourages Verdeschi to allow her to release him from stasis. Helena operates on Yesta, removing a small device from her head, but unknown to the Alphans, this device is a psychic damper, to prevent Dorzak using his power of mind control over the Norvahns. As Yesta recovers consciousness, Dorzak influences her to refute Sahala's story, accusing her of killing Clea. On this evidence, Verdeschi allows Maya to release Dorzak from stasis but later discovers the function of the device removed from Yesta's mind. Suspecting that Sahala may indeed be telling the truth, Verdeschi encourages Maya to turn into Sahala in order to confront Dorzak, but Dorzak realises that 'Sahala' is Maya and forces her to teach him the secret of molecular transformation. Dorzak needs Sahala under his control to operate the spacecraft, and so requires Helena to surgically remove the jamming device. Dorzak turns into Maya, and forces Maya to transform into his image, placing her in stasis and apparently tricking Verdeschi and Helena into believing that 'Maya' has overcome 'Dorzak'. He then takes control of Helena and forces her to begin the operation, but

Barbara Bain & Tony Anholt enjoy an 'off duty' moment during filming. © Howard Davies

Helena has previously inserted one of the jamming devices into Verdeschi and he is able to resist Dorzak's power and turn the tables against him, rescuing Maya from the stasis chamber and imprisoning (Dorzak once more. Note: this is the only episode of the full 48 episode run of Space 1999 in which Martin Landau does not appear - except in the standard opening title sequence).

Guest stars: Lee Montague - Dorzak
Jill Townsend - Sahala
with Kathyrn Leigh Scott - Yesta
Seretta Wilson - Clea
Richard Le Parmentier - Ed Malcolm
Paul Jerricho - 1st Security Guard
John Judd - 2nd Security Guard

22. DEVIL'S PLANET (formerly "Devil's Moon")
Written by Michael Winder
Directed by Tom Clegg

2306 days after leaving Earth orbit, responding to a distress signal picked up from Alpha's East Quadrant, Koenig and medical rescue specialist Blake Maine journey in Eagle One to the planet Ellna. There, they find the entire population dead, and witness the arrival via matter transporter of a man dressed in overalls. He steps from the transporter booth and falls dead on breathing the Ellna air. Dr Spencer urges Koenig to leave the planet, suggesting that the air is poisoned by some nerve-killing pathogen. However, it appears that the Alphans are immune. Detecting humanoid life-forms, Koenig heads for Entra, one of Ellna's moons. Suddenly, the Eagle goes out of control and Koenig makes a crash landing on the moon. He and Maine are unharmed, but as they crawl from the wreckage they witness a man in the same overalls they saw on Ellna being chased by a group of women dressed in skin-tight catsuits and armed with whips. As they move to help, Maine runs into a force field and is vapourised, while Koenig is captured and knocked unconscious by the women. He is taken to a vast, but spartan, complex - a penal colony for exiles from Ellna. His mind is probed by the colony's overseer, Elizia, and her confidant, the Interogator, as they learn of Koenig's origins, his friends, and what he has seen on Entra. Koenig comes to in a prison cell and is menaced by other inmates who suspect him of being a spy. He is saved from being lynched by the arrival of Elizia. Despite Koenig's objections to the contrary, Elizia assures the prisoners that everyone on Ellna is alive and well, and Koenig soon realises that Elizia is going to great lengths to perpetuate this fallacy in order to maintain control and authority, as both prisoners and staff alike look forward to being able to return to Ellna via the Transbeam as reward for good behaviour. Elizia tells Koenig that she cannot allow him to leave and stages an elaborate scenario when Bill Fraser and Alibe arrive in Eagle Two to recover Koenig and Maine. With the unwitting aid of the prisoners' spokesman Crael, Elizia dresses another prisoner in Koenig's uniform and tricks him into running into the force field that killed Maine. In this way, she is able to show Fraser and Alibe the remains of two bodies, to convince them that Koenig is dead. Dejected, the two Alphans leave Entra, unaware that Koenig is watching helplessly from a window in the colony building. Koenig plays along when Elizia seduces him, but he takes her by surprise and manages to escape the building. Elizia sends her hunting party after him, but Koenig manages to reach the crashed Eagle One. He finds all the weapons on board destroyed and useless, and the homing transmitter shielded by the penal defences. With a sudden thought he pockets the homing transmitter and returns to the penal complex, astounding Elizia and her guards by marching straight inside of his own free will. Koenig forces his way into the Transbeam booth, challenging Elizia to follow him back to Ellna - if she has been telling the prisoners and her staff the truth about Ellna, she can easily bring him back. Koenig sets the controls and is transported to Ellna, while on Entra, Elizia realises the trap that Koenig has set for her as the guards and prisoners demand that she prove that Koenig was lying. With no other option, she steps into the Transbeamer. Arriving on Ellna, she threatens Koenig with her whip, but the pathogen in the atmosphere takes effect and she is killed. Koenig activates the homing device - the signal is picked up by Fraser and Alibe who are overjoyed to find their Commander alive and well. (Note: Catherine Schell and Tony Anholt appear only in brief flashback sequences from The Exiles and New Adam, New Eve in this episode. Barbara Bain, likewise, only appears in the flashback sequences - simulating Koenig's memories during Elizia's mind probe - but her voice is heard recording the Status Report at the start of the episode. The use of the sequence from The Exiles is erroneous as

Koenig was not present when it occurred, and so could not have any memory of it.)
Guest stars Hildegard Neil - Eliza
Roy Marsden - Crael
with Dora Reisser Interrogator
Cassandra Harris - Sares/Controller
Angus MacInnes - Jelto
Arthur White - Kinano
Michael Dickinson - Blake Maine

23. THE IMMUNITY SYNDROME
Written by Johnny Byrne
Directed by Bob Brooks

2310 days after leaving Earth orbit, a survey team is carrying out an investigation of an Earth-type planet that has appeared in Alpha's West Quadrant. The team discovers a mysterious structure with sophisticated molecular bonding, but their discovery is tainted when team member Joe Lustig apparently goes mad, attacking Verdeschi. They fight and Lustig is killed with his own laser gun, but then Verdeschi is bathed in a strange light and apparently goes mad too. Verdeschi runs off into the undergrowth, but Koenig sends a search party after him when they find Lustig's body. Verdeschi attacks Koenig but then keels over and goes into a coma. As Koenig and Carter attempt to return Verdeschi to Alpha, their Eagle starts falling apart as the metallic structure is subjected to violent corrosion. The Eagle crashes, but no one is hurt. Meanwhile, three members of the survey team have died, poisoned by previously harmless fruit and water. Dr Spencer tells Koenig that Lustig suffered from brain cell expansion before he died, which suggests that he was attacked by something on the planet. Everything made of metal, including communicators, is disintegrating at an alarming rate, but equipment made of plastics seems to be holding up. On Alpha, Helena and Maya are alarmed to find that the planet's atmosphere is dramatically changing, a change which appears to have been caused by the Alphans' arrival there. The entrance to the mysterious structure is powered by solar cells, which Carter has discovered hidden beneath thick vegetation. Using metaline fibres and the solar cells as a power source, Koenig and Carter manage to rig a make-shift transmitter to report their situation to Alpha. Maya suggests that she and Helena make the descent through the planet's atmosphere in the Re-entry Glider, a vehicle made entirely of carbon fibre. On the planet, the entrance to the structure opens and Koenig, Carter and Gerry Travers go inside. They find a wizened corpse seated in front of a holographic projection machine, with records discs in a tube in its hand. Feeding the discs into the machine, they are presented with the image of the alien before he died. He introduces himself as Zoran, the last survivor of an alien survey team. He tells them that he has discovered that the planet is inhabited by an immortal being, who merely wishes to communicate with others, but whose means of communication have killed all those he has contacted. Zoran had constructed a protective suit in which to confront the creature, but a fault in the eye-piece resulted in Zoran's death too. Maya and Helena arrive in the Glider and Carter finds the suit used by Zoran. With further protection over the eye-piece, Koenig wears the suit to confront the creature. Bathed in a blinding light, Koenig is contacted by a being which calls itself I-That-Am-I. It believes itself to be the only living thing and calls on Koenig to reveal his face. Koenig explains that others have done so before and been driven mad, but, trusting the being, he removes the suit helmet and is unharmed. Showing I-That-Am-I that he is but one of many, Koenig calls out to Helena, Maya and Carter to show themselves. Now understanding, the being feels an overwhelming guilt at having killed so many in its innocence and returns the planet to its Earth-like conditions, telling them, "I-That-Am-I is no more - I-That-Will-Be has much to regret...". Fraser arrives in an Eagle to rescue the survey team - the Moon is moving out of range and the Alphans must leave just as they have discovered the perfect planet for colonisation.
Guest stars Nadim Sawalha - Zoran
Karl Held - Gerry Travers
with Hal Galili Voice
Walter McMonagle - Les Johnson
Roy Boyd - Joe Lustig

24. THE DORCONS (formerly "Return Of The Dorcons")
Written by Johnny Byrne
Directed by Tom Clegg

2409 days after leaving Earth orbit, a mysterious spacecraft appears in Alpha's West Quadrant - it registers no life forms but radiates an intense energy field. An energy beam strikes Alpha, scanning the Command Centre personnel until it locates Maya, causing her intense pain. The craft converts to raw matter and then reforms as another ship, which Maya recognises. A race called the Dorcons have hounded the Psychons for centuries, stealing their brain stems to achieve immortality. The energy beam was a Dorcon probe and the Dorcons now know there is a Psychon on Alpha. The Dorcon Consul Varda appears on the main screen demanding that the Alphans give up Maya. Koenig refuses and Alpha is subjected to a devastating barrage by the Dorcons, whose use of a Meson Converter - to transform matter and energy and reshape it in any form - makes them invincible. Koenig tells Varda to call off the attack or he will kill Maya. Varda agrees, but then appears in Command Centre with three soldiers, using the Meson Converter as a transporter. Maya transforms herself into a female Alphan to evade capture, but Varda seeks her out and takes her back to the Dorcon ship. At the last moment, Koenig leaps into the Converter beam and arrives on the Dorcon ship only to be immediately thrown into a cell. Maya is taken to be prepared for surgery to remove her brain stem, which will be transplanted to the Archon, the Dorcon ruler. This does not please his heir Malic - if the Archon becomes immortal he will never inherit. Malic tries to persuade Varda to let the Archon die, but Varda knows that if Malic becomes Supreme Leader he will bring war and destruction to the Dorcons. The devious Malic releases Koenig from his cell, telling him to flee with Maya before it is too late. As Koenig escapes to find Maya, Malic sounds the alarm, but the transplant operation proceeds as planned. However, Malic engineers the Archon's death on the operating table, before surgery commences. Malic now intends to have Maya's brain stem for himself, but as Koenig arrives to rescue Maya, she recovers consciousness, transforms into a space animal and attacks Malic. Koenig and Maya head for the Meson Converter, while Malic tells the guards that Koenig has killed the Archon - when the Alphans arrive at the Converter room, Varda and her guards are waiting for them. Varda announces that Koenig and Maya must be executed for their murder of the Archon, and that Alpha will be wiped out in retaliation, but Malic insists that Maya be allowed to live so that he may take her brain stem. Koenig desperately tries to convince Varda that it was Malic, not he, who murdered the Archon, and she realises that he is telling the truth. Varda attempts to execute Malic, but Malic guns her down and, dying, she fires her weapon into the Meson Converter destroying the anti-matter shield. Koenig and Maya dive for the transporter beam and return safely to Alpha as the Converter explodes and destroys the Dorcon ship.
Guest stars Patrick Troughton - Archon
Ann Firbank - Consul Varda
Gerry Sundquist Malic
with Laurence Harrington - Stewart
Kevan Sheehan - 1st Dorcon operative
Michael Halsey - 1st Dorcon Soldier
Hamish Patrick Command Centre Alphan
Hazel McBride Female Medical Officer

Alright so she's not the best looking girl I've been out with - But, boy, can she cook!

(Episodes Listed in Production Order)
SPACE 1999 ALL SERIES GUIDE
Errata - Part Two (Issue Seven)P 6 a) Cast and Crew listing should be headed "Space 1999 Episode Guide - Year One" b) Regular Cast "Chifton Jones David Kano (12-44) should read "Chifton Jones - David Kano (2-24) c) "Anton Phillips Dr Bob Mathias (1-17,19, 20, 22, 24)" should read "Anton Phillips - Dr Bob Mathias (1-17, 19, 20, 23, 24) d) Crew "Story Consultant Christopher Penfold (1-7, 12-16) should read " Story Consultant Christopher Penfold (1-9, 12-16) e) "Camera Operator - Neil Binney" should read "Camera Operator - Neil Binney (2-24)" f) "Sound Editor - Roy Lafbery (1, 2, 4, 6, 8,10 12,14,19, 21, 23) " should read "Sound Editor - Roy Lafbery(1, 2, 4, 6, 8, 10, 12, 14, 19, 20, 21) " g) Special Effects "Director - Brian Johnson Assistant - Nick Alldar" should simply read "Director - Nick Allder". P 7 a) Black Sun "Directed by Leo H Katzin" should read "Directed by Lee H Katzin"P 33 a) Ring Around The Moon "With Max Falknor - Tad Clifford" should read "With Max Falkner - Ted Chfford"P 34 a) Voyager's Return "Guest Artiste Barry Stokes " should read "Guest Artist Barry Stokes" P 35 a) The Last Enemy "with Maxine - Audley Theia, Kovin Stoney - Talos, Carolyn Courage - First Girl" should read "with Maxina Audley - Theia, Kevin Stonay - Talos, Carolyn Courage - First Girl "P 36 a) Space Brain "Guest Artistes" should read "Guest Artists" b) Mission Of The Darians "Guest Artistes" should read "Guest Artists" c) Mission Of The Darians "Gerald Stradden - Male Mute" should read "Gerald Stadden - Male Muta"P 36 s) The Testament Of Arkadia "Directed by David Tomlin" should read "Directed by David Tomblin"

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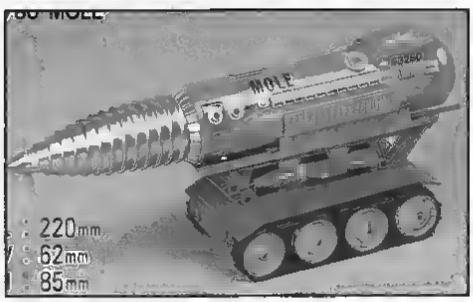

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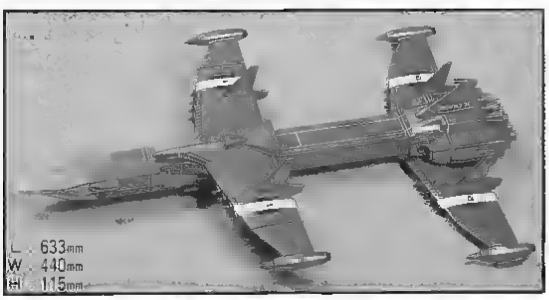

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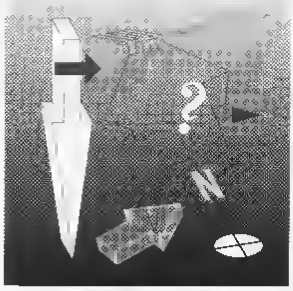

SUPERMARIONATION SERIES LOCATIONS

BY STEVEN TURNER

PART TWO
LIVE ACTION LOCATIONS

IDENTIFIED – THE REAL WORLD OF CENTURY 21

When Century 21 productions began to work in live action, the company was able to make extensive use of full scale locations for the first time. Due to the fact their productions were set in the future however, special care had to be taken to find locations which were not easily identifiable as contemporary settings. This led to the use of either very modern, or very traditional buildings, often in isolated areas, and although most of the locations used have now been found in a number of private homes used in 'U.F.O.' have yet to be identified. The second part of our guide features all the known British locations that appeared in 'Journey To The Far Side Of The Sun' and 'U.F.O.'

ATC Studios Elstree

JOURNEY TO THE FAR SIDE OF THE SUN

Century 21's first live action feature film used few British locations, exteriors being filmed mainly in Portugal, but two familiar landmarks do appear. Lew Grade's ATV Elstree studios are used as Eurosec's airport reception building, while Pinewood Studio's mansion and grounds appear as the nursing home where Jason Webb reflects on the past. Both still exist, but ATV studios are now owned by the BBC.

BBC Elstree Studios, Eldon Avenue, Borehamwood, Hertfordshire
Pinewood Studios, Pinewood Road, Iver Heath, Buckinghamshire

U.F.O.

Main locations
As its' first 50 minute live action series, 'U.F.O.' offered Century 21 increased the opportunities to film on location, but the most obvious locations used were the studios themselves. The first 17 episodes featured exteriors of M.G.M. Borehamwood Studios, while the remaining 9 made extensive use of Pinewood Studios. The main office block and car park featured in most episodes and the show's title sequence were filmed at ATV Elstree however. Unlike Pinewood and Elstree, M.G.M. Borehamwood studios no longer exist, having been demolished in the 1970's, although buildings opposite the studios seen in some shots still survive.

'Identified'
Apart from featuring exteriors of ATV Elstree Studios, the interior of the main lobby appears twice in this episode – once as Straker arrives at the beginning of the episode, and again in the penultimate scene when he reveals the fate of Leila Carlin to her brother.

Pinewood Studios (Main Entrance)

'U.F.O.''s other regularly featured location was the tower block which housed the offices of the International Astrophysical Commission, the scene of many confrontations between Ed Straker and General Henderson. A bus ride into the City of London revealed its' identity to be Sudbury House in Newgate Street, behind St. Paul's Cathedral. An escalator has been added to the lobby, but otherwise the building is as it appeared in the series.

M.G.M. Borehamwood Studios site, Elstree Way, Borehamwood, Hertfordshire
Sudbury House, 15 Newgate Street, London, EC1
(See also Journey To The Far Side Of The Sun)

'Exposed'
In addition to Borehamwood's studio backlot street, which was also featured in a number of 'Prisoner' episodes, including 'A,B, & C' and 'The Girl Who Was Death', 'Exposed' used establishing shots of a large block of flats in North London for the exterior of Foster's apartment. Less fashionable than they were then, the tower blocks (there are several identical buildings to choose from) still dominate the area between Adelaide Road and Fellows Road in South Hampstead.
Adelaide Road/Fellows Road, Hampstead, London NW3

'Survival'
Windermere Hall, the small appartment block where Foster's girlfriend lived in this episode, presented a challenge as many similar blocks exist in and around London, but was in fact surprisingly easy to find on the road from Elstree to the West End. Now flanked by two recent blocks, the building has a new colour scheme, but is otherwise unchanged.
Windermere Hall, Stone Grove, Edgeware, Middlesex

'A Question Of Priorities'
The scene of one of 'U.F.O.''s most powerful sequences – the road accident which led to the death of John Straker – presented a puzzle that was solved by pure detective work. Maps were consulted, notes compared, false trails eliminated, and finally a solution was found. The Butland's home was Martyn Cottage, at Ley Hill near Chesham. The cottage has been altered since the sixties – an extension connects the garage to the house – but the surrounding countryside is still as unspoilt

Sudbury Hall

Adelaide Road Flats

Windermere Hall

Martyn Cottage

York School Hose

Dene Park Hotel

as it was Nearby Ashridge Farm also appeared in the episode as the ambulance sped to the scene of the accident, but this is now very delapidated, and may not survive much longer. Studio exteriors were also featured when Straker took his son on a tour of the Western village on the harklot which had also appeared in a number of 'Prisoner' episodes, and Borehamwood's production offices appear in the guise of a hospital entrance.
Martyn Cottage, Ley Hill, near Chesham, Buckinghamshire
Ashridge Farm, Ley Hill, near Chesham, Buckinghamshire

Church car park.

'Ordeal'
The elegant Queen Anne style house used by SHADO as a health centre, can be seen at the end of its' long drive from Sarratt Road, Redheath, near Chandler's Cross
York House School, Sarratt Road, Redheath, Chandler's Cross, Hertfordshire

'The Responsibility Seat'
Stock footage of Windermere Hall is used as the exterior of Jo Fraser's appartment, and the studio backlot street appears again in the episode title credit sequence
(See 'Survival')

'The Square Triangle'
The haunting final images of Liz Newton and Cass Fowler as they leave the churchyard where Jark Newton is buried were again filmed at Harefield Church.
(See Joe 90, 'The Unorthodox Shepherd')

'Confetti Check A-O K.'
This episode's contemporary setting allowed Century 21's crew to use more obvious backdrops which were fairly easy to identify. The opening sequence of the newly wed Strakers stopping by the roadside was filmed at the north end of Kitt's End Road between South Mimms and Barnet. A visit to Watford then revealed the scenes of two of the key events in the Strakers' marriage. The honeymoon hotel where they carried out their confetti check, then known as the Caledonian Hotel, has changed only in name, and is now the Dean Park Hotel, and Straker's rendezvous with Nina Barry which resulted in Mary Straker's mistaken suspicion of infidelity,took place on the top deck of Church Car Park. Bark projection of Watford's Lower High Street also appears as the private detective follows Straker and Nina Barry to Nina's flat. Back in Elstree, Straker's briefing from the injured General Henderson was introduced by an establishing shot of the De Havilland College on Elstree Way, while his conversation with Freeman about his marriage problems was held on the Borehamwood backlot. A different ambulance is also seen pulling up at the front of the studio.
Kitt's End Road, Kitt's End, near Barnet, Herfordshire. Dean Park Hotel, St.Albans Road, Watford, Hertfordshire. church car park, Exchange Road, Watford, Hertfordshire. Lower High Street, Watford, Hertfordshire. De Havilland College, Elstree Way, Borehamwood, Hertfordshire.

'Court Martial'
Footage of Borehamwood Studio's production offices and sound stages appears when Carl Mason follows Straker to question him about Foster, and when Foster escapes from Straker's office. Stock film of the exterior of Foster's flat is also used
(See 'Exposed')

'E S P.'
One building features as separate locations in this episode. The gateway to the factory where Croxley works, and the entrance to Doctor Ward's office are both part of the Nicholas Pharmaceuticals factory on the Great West Road in Slough – just round the corner from Century 21's Sterling Road studios. The factory is one of the few buildings from the late sixties on

Top left: De Havilland College

Bottom Left: Croxleys Gate House - U.F.O. 'E.S.P.' - Nicholas Factory

Above: Nicholas Factory (main entrance) Shot by Michael Richardson

this stretch of road which has not been redeveloped over the last few years. 'E.S.P.' also features a short sequence shot at Borehamwood as an armed Croxley watches Foster leave the sound stages and walk to his car.

Nicholas Factory, 225, Great West Road, Slough, Berkshire

'The Sound Of Silence'

The first episode produced at Pinewood was shot almost entirely on just two locations. Black Park next door to the studios was an obvious contender for the scenes shot by the strangely silent lake, and is open to the public every day, but the large farm that was home to the Stone family, like other private homes used in the series, seemed to present an impossible challenge. The only clue was a train seen running accross the back of one shot. A map of the countryside surrounding Pinewood provided a simple solution. Stone Dean Farm was Stone Dean Farm. Situated between Seer Green and Chalfont St. Peter, the farm buildings can be seen from the hillside road which connects the two towns.

Black Park, Black Park Road, near Slough, Berkshire. Stone Dean Farm, Potkiln Lane, near Chalfont St. Peter, Buckinghamshire

'Destruction'

The GERRY ANDERSON Foto Files

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St. Alphage House

Establishing shots of Trafalgar Square and Horseguards Parade appear briefly in this episode
Trafalgar Square, London WC2
Horseguards Parade, London SW1

'Reflections In The Water', 'The Cat With Ten Lives', 'The Man Who Came Back' 'Mindbender', 'Timelash'

All these episodes make extensive use of Pinewood Studios' grounds, backlot, sound stages, entrance gates and production facilities, giving a unique insider's view of one of Britain's most famous film factories. The backlot sets seen in these episodes have long since disappeared to be partially replaced by the giant 007 stage, but apart from the addition of an ugly extension to the mansion's facade, the studios have otherwise changed very little since the 1960's
(see 'Journey to the Far Side of the Sun')

'The Psychobombs'
Although several scenes of everyday life in Century 21's vision of the 1980's are featured in this episode, few are shot on recognisable locations. Of those that are, the offices where Linda Simmonds worked as a secretary, and the block of flats where she lived have been identified as St. Alphage House in the City of London and Albion Tower to the east of Slough. Both have changed little, although Albion Tower is now rather run down, and hasn't lived up to its image in the series. The episode's other identifiable location – the scene of Linda's romantic encounter with Paul Foster – was the ornamental bridge in Pinewood's grounds.
St Alphage House, Fore Street, London EC2 Albion Tower, Common Road, Slough, Berkshire

'The Long Sleep'
'The Long Sleep' featured the greatest number of locations used in any episode of 'U.F.O.', most being easily identifiable. Only the farm itself, which may no longer exist, has proved elusive. The fictional Harville Hospital combines the drive leading to Wexham Park Hospital's staff accommodation blocks and the entrance to one of Pinewood's sound stages. Pinewood's gardens also appear when Straker questions Catherine in the hospital grounds. Catherine's flashback then makes use of several London landmarks as Tim takes her on a tour of the city after they meet at Piccadilly Circus, taking in a boat trip under Tower Bridge and a walk along the Grand Union canal before ending at Covent Garden market

Stone Dean Farm

Long Sleep Bridge

Albion Tower

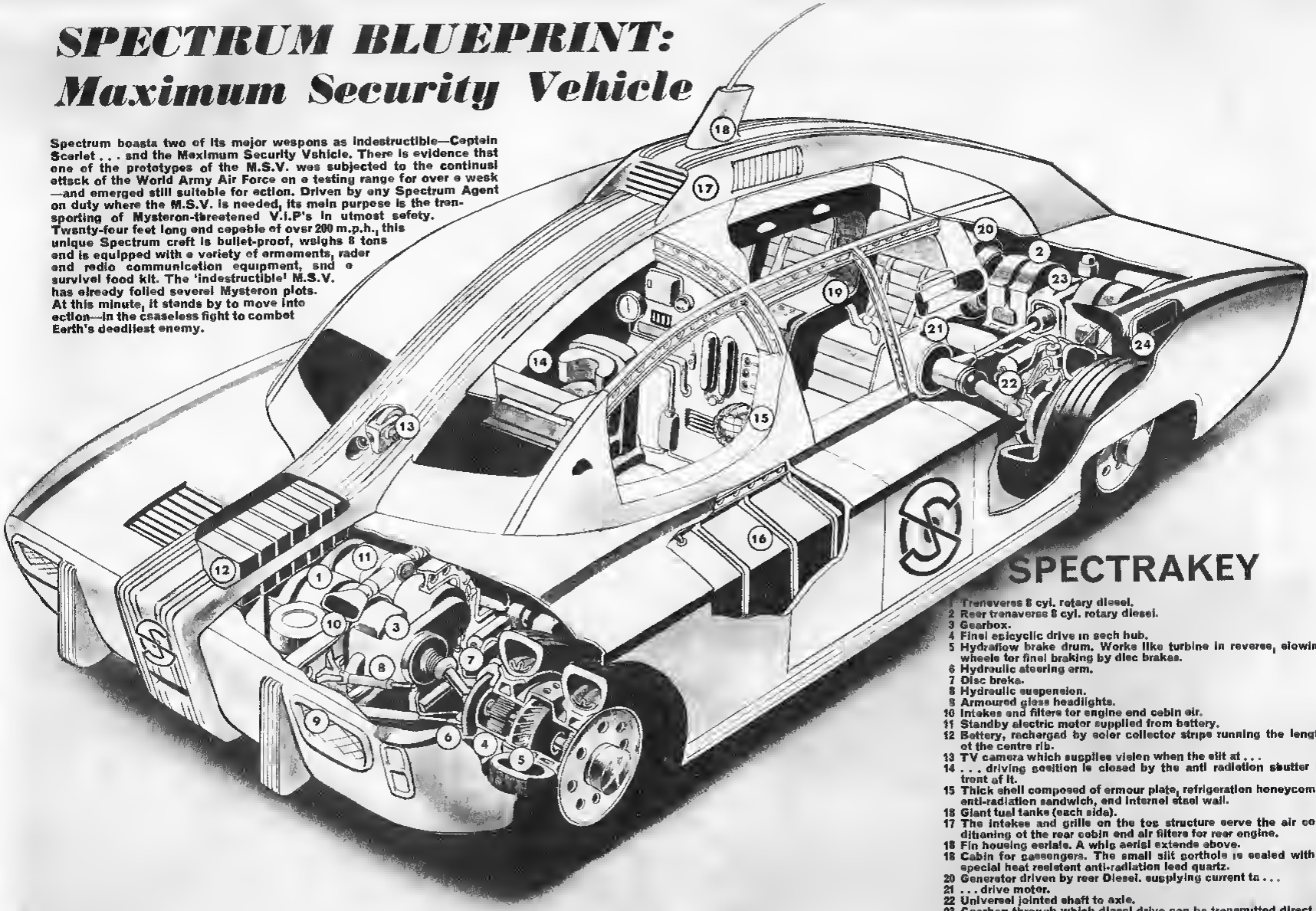
Now that this sequence is a genuine flashback, it is surprising to see how little has changed since the episode was shot. Although London Zoo's future is currently in doubt, only Covent Garden has changed dramatically in the intervening years and is now a fashionable shopping area, rather than the centre of London's fruit and vegetable trade. The remainder of Catherine's flashback – including the infamous attack sequence – was mainly shot in and around Langley Park near Iver, which has also changed little over the last twenty years. The canal bridge from which she threw the alien device is also in this area, again on the Grand Union canal, just off the high road at Cowley
Wexham Park Hospital, Wexham Street, Stoke Green, Slough, Berkshire.
Piccadilly Circus, London W.1
Tower Bridge, London E.C.3
Grand Union Canal Path, London Zoo, Regent's Park, London N.W.1
Covent Garden Market and Station, London W.C.2
Langley Park, Billet Lane, Slough, Berkshire
Grand Union Canal Bridge 189, Benbow Waye, High Road, Cowley, Middlesex

'Identified' was compiled with the invaluable assistance of Mike Richardson, Andrew Pixley, and Annette and Tony MacKay of 'Timescreen' magazine

Courtfield Mews, South Kensington, SW7.
Shot by Michael Richardson

SPECTRUM BLUEPRINT:
Maximum Security Vehicle

Spectrum boasts two of its major weapons as indestructible—Captain Scarlet . . . and the Maximum Security Vehicle. There is evidence that one of the prototypes of the M.S.V. was subjected to the continual attack of the World Army Air Force on a testing range for over a week —and emerged still suitable for action. Driven by any Spectrum Agent on duty where the M.S.V. is needed, its main purpose is the transporting of Mysteron-threatened V.I.P's in utmost safety. Twenty-four feet long and capable of over 200 m.p.h., this unique Spectrum craft is bullet-proof, weighs 8 tons and is equipped with a variety of armaments, radar and radio communication equipment, and a survival food kit. The 'indestructible' M.S.V. has already foiled several Mysteron plots. At this minute, it stands by to move into action—in the ceaseless fight to combat Earth's deadliest enemy.



SPECTRAKEY

1 Transverse 8 cyl. rotary diesel.
2 Rear transverse 8 cyl. rotary diesel.
3 Gearbox.
4 Final epicyclic drive in each hub.
5 Hydraflow brake drum. Works like turbine in reverse, slowing wheels for final braking by disc brakes.
6 Hydraulic steering arm.
7 Disc brake.
8 Hydraulic suspension.
9 Armoured glass headlights.
10 Intakes and filters for engine and cabin air.
11 Standby electric motor supplied from battery.
12 Battery, recharged by solar collector stripe running the length of the centre rib.
13 TV camera which supplies vision when the slit at . . .
14 . . . driving position is closed by the anti radiation shutter in front of it.
15 Thick shell composed of armour plate, refrigeration honeycomb, anti-radiation sandwich, and internal steel wall.
16 Giant fuel tanks (each side).
17 The intakes and grille on the top structure serve the air conditioning of the rear cabin and air filters for rear engine.
18 Fin housing aerials. A whip aerial extends above.
19 Cabin for passengers. The small slit porthole is sealed with a special heat resistant anti-radiation lead quartz.
20 Generator driven by rear Diesel, supplying current to . . .
21 . . . drive motor.
22 Universal jointed shaft to axle.
23 Gearbox through which diesel drive can be transmitted direct to the wheels.
24 Hydraulic brake fluid cooling box sited behind air scoop over rear wheels.

CENTURY 21
The Worlds of Gerry Anderson

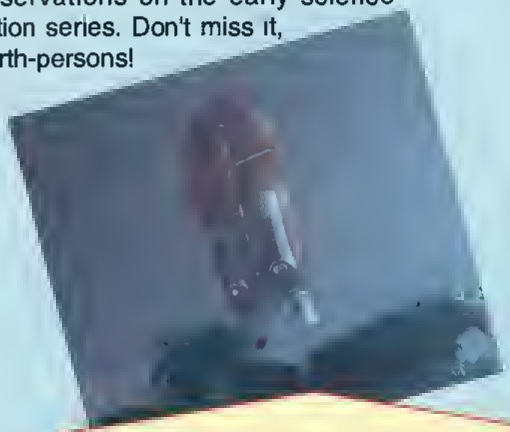
INVESTIGATOR

UNIVERSE EDITION 8 DATELINE:FEBRUARY 2092

ATTACK OF THE FIFTY FOOT FILM CREW

THIS EXCLUSIVE SHOT PROVES THAT THERE ARE, INDEED, GIANTS IN THE EARTH!

The staff of Space City seem blissfully unaware of the presence of these menacing creatures . . . ' They're behind you, Colonel Zodiac!' Seriously, folks, what is this picture does prove is that the next part of our Christine Glanville article is going to feature some extremely rare shots taken by Christine herself, together with Christine's own observations on the early science fiction series. Don't miss it, earth-persons!



TREEHAWK FROM PARALLEL UNIVERSE!?

Deserving of colour, we print here a shot of another of Martin Bower's original Terrahawks creations. Watch out for a detailed article on Martin's reconstructions of classic models and sets for the new Thunderbirds comic - next in Century 21

ALAN TRACY SPEAKS

The power behind Alan's boyish vocal cords is, of course, Matt Zimmerman. Matt recently spoke to Martin Hutchinson in the first of his P.W.O.R. interviews. Meet Matt as we chat to Alan's alter ego in issue 9.

PETER HOLMES

Jetting out from his London desk, Simon Archer makes Peter Holmes the subject of his next in-depth interview. Peter has been a vital contributor to the Anderson universe, creating sets for Joe 90 and working extensively on Terrahawks to name but two of his accomplishments. Peter speaks exclusively to Century 21 next issue . . . and expect the unexpected as we once again publish never-before- seen-shots!